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14th aft.–Alexander Gray, *Baritone*
14th eve.–Janet Olcott, *Pianist*
15th eve.–Beethoven Association
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17th eve.–Walter Gieseking, *Pianist*
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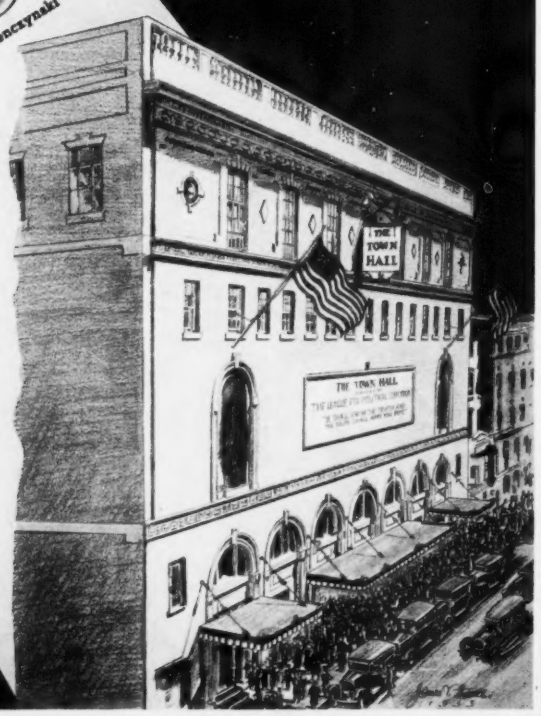

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Covent Garden Announces Plans for Spring Season

Arabella and Schwanda as Novelties—New Singers and Conductors—Viennese Pianists: Old and New—Novelties by Mozart, Prokofieff and Johnny Green—Pro Arte, Szigeti and a New Violinist

By CÉSAR SAERCHINGER

LONDON.—Two operatic novelties, two new conductors, a new stage director and no less than sixteen new singers are included in the Royal Opera's attractions for the traditional spring season this year. The two novelties are, of course, novelties for England only. Weinberger's Schwanda has been heard all over Europe and at the Metropolitan in New York; Strauss' Arabella is the popular novelty of Central Europe this year. The new conductors are Clemens Krauss of Vienna (for Arabella chiefly) and Gino Marinuzzi of Rome and formerly Chicago. Sir Thomas Beecham, of course, is chief conductor and artistic director of the season.

Of the sixteen new singers at least five are new to the English-speaking world, namely Viorica Ursuleac (the original Viennese Arabella); Helge Rosswänge and Franz Völker, the latest in Teutonic tenors; Alfred Jerger, Viennese baritone. Equally important additions are Maria Müller (never heard in England), Conchita Supervia (heard only in concert), Max Lorenz and Emanuel List. Müller will be a properly German Eva, and Supervia a genuine Spanish Carmen.

Among the familiars it is important to mention Frida Leider, Lotte Lehmann, Eidé Noréna, Anne Roselle, Dino Borgioli, John Brownlee, Alexander Kipnis, Lauritz Melchior, Hermann Nissen and Rudolf Bockelmann.

Aside from the two novelties, the repertoire of the eight weeks' season (April 30 to June 22) is pretty slim: the Ring twice, Meistersinger and a completely new Fidelio for the opening; Carmen, La Boheme, Turandot, Otello and Rossini's Cenerentola. But the how, we are told, is to be more important than the what. For, as already reported in these pages, Covent Garden, under its new syndicate and director (Geoffrey Toye) is to rise like Phoenix from its almost-ashes: new stage, new lighting, new annex containing dressing-rooms and technical accessories, new street approach and newly painted façade. Opera made safe for aristocracy, despite the vegetable environment.

ERHARDT THE NEW STAGE DIRECTOR

This being the real novelty of the season, the engagement of a new stage director (*deus in* and *ex-machina*) appears more important even than the new dispensation in singers and conductors. He is no less a person than Dr. Otto Erhardt, of Salzburg fame—formerly of the Chicago Civic Opera, still more formerly of Dresden's once Royal Opera. Erhardt, curiously enough, started his stage career in London twenty-odd years ago and now returns to the scene of his youthful triumphs, as the Great Reformer. Besides showing opera to London literally in a new light, he is to redress the Ring with veritable props against a cupular horizon, and stage the new operas *comme il faut*. His Fidelio is to be something "quite, quite." Well, we shall see.

VIENNA, OLD AND NEW

While waiting for all this magnificence, there are still a few concerts to write about. During the past week we had three orchestral concerts at which—despite some remarkable conducting—the piano was the thing. With Rosenthal the hero at the Royal Philharmonic and Schnabel at the Courtauld-Sargent concerts it looked quite like a Viennese old-home week. Though the two are poles apart (no pun intended) there was a historical connection: Rosenthal is the old Vienna of the "grand" virtuoso days, of keyboard Titans, waltz kings and the rest; Schnabel is the lean neo-classicist, whose very repertoire is a reproach to the Vienna where Mozart and Schubert are displaced by Léhar and Fall. Rosenthal's pearly brilliance has no relation to Schnabel's articulated delivery, yet there were in Rosenthal's playing of Chopin's E minor concerto moments of most exquisite charm, wrapped round with bravura mastery that might be the envy of a Rubinstein or Liszt.

A MOZART "NOVELTY" AND MASTERPIECE

The real hero of Schnabel's concert was as usual the composer—this time Mozart. To say that out of the three Mozart concerti played in one evening (and repeated the next) one—in C major, K.503—has never in living memory been heard either in England or the rest of Europe, and another—B flat major, K.595—only "rediscovered" by pianists in the last decade, is to acknowledge that the concert world still stands in need of pioneers. This C major

(*Continued on page* 10)

Vienna State Opera Stages Novelty in Lehar's Giuditta

Box-office Decides—A "Grand" Operetta on the Carmen Motif—Schnabel Plays Ten Sonatas in His "Home Town"

By ANATOL RAPOPORT

VIENNA.—The world première of Franz Lehar's new operetta, Giuditta, has finally taken place in the Vienna State Opera, after the town had been talking of the event for some eleven months. The operetta had been promised for last spring, then put off until the festival weeks in June. In June, however, Lehar declared that he was not ready with the score and would not be ready until fall. In the fall the operetta was scheduled for the winter and now we have it with gorgeous new scenery and Vienna's darling (among the ladies chiefly), Richard Tauber, as the hero.

There was a complete change in the character of the audience; long box-office lines of people with blankets and thermos bottles, stood, sat and lay a whole night and a whole day before the windows opened for the sale of admission tickets for the première. There was an average of three faintings per performance in the overcrowded "standing places." Four performances were led by Lehar in person; triple and quadruple prices of admission obtained and there were record-breaking box-office sales of 44,000 schillings a night.

This is the exterior picture. So far as the musical comedy (as Lehar preferred to call it) is concerned, it is a "grand operetta" in every way, if indeed there is such a thing. At any rate it lasts four hours, like Aida. Still there were many things about this première that struck the lover of musical and dramatic art rather unfavorably.

There is nothing in Giuditta that would accentuate its rank as a "musical show"—no extraordinary bad taste, certainly very little triteness, at least no more than is absolutely necessary for a work of this kind. But the fact that it was played in the Vienna State Opera, that this institution was forced to produce it, in order to recoup a part of its deficit, to keep the wolf from the door—this has a tinge of *ridi, pagliaccio* in it. The fact that a decidedly unmusical public goes into the house of Mozart, Verdi and Wagner for no other purpose than to hear stale stage jokes and the pianissimo of Richard Tauber's falsetto, is not a very encouraging sign for the musical atmosphere of Vienna.

CARMEN WITHOUT TEARS

The story of Giuditta is simple enough. An officer seduces Giuditta, who leaves her husband to go to Africa with him. Then he has to depart with his regiment for some weeks. According to Giuditta's conception, this is putting duty before love. So she abandons her officer and becomes a dancer. She changes her men another couple of times during the play. He deserts the army and becomes—no, not a smuggler, you have been thinking of Don José—but just a restaurant pianist. Then he meets his Giuditta once more. She is having a *souper à deux* with somebody and he is the hired pianist.

This time the famous *C'est toi? C'est moi* (see Carmen, Act IV) does not culminate in a murder. It would be bad business to have murder in an operetta. People would forget to hum the popular "numbers" on the way home and the sale of phonograph records would not live up to expectations. No, Octavio-José does not murder Giuditta-Carmen. He does not even beg her to come back.

"It is all over," sings he.

She begs him, instead. But he will not come back.

"All over," sings he again.

Giuditta's new admirer appears and Octavio resumes his rôle of the hired pianist and keeps on playing after the two leave. A waiter comes and turns out the lights.

"What are you playing for? No one here." The music in the orchestra is slowly dying away. Octavio stands up silently, takes his hat and turns to go. Here is an excellent chance for a sentimental but a highly effective ending. Just let him walk out.

(*Continued on page* 32)

Zemlinsky's Circle of Chalk Given Its Berlin Première

Good Drama, Weak Music—Considered "Destructive" to German Ideals—Strauss' Egyptian Helen, Revised, Has Second Chance—Poor Drama, Good Music—A New French Pianist—Graveure Goes Movie Star

By FRANK PATTERSON

BERLIN.—Der Kreidekreis (The Circle of Chalk), Alexander von Zemlinsky's play with music, given in November with great success in Zürich—and reported in the Musical Courier at that time—done a week ago in Stettin, Germany, and promptly forbidden by the local authorities, has now received performance at the Berlin Staatsoper.

It is based on Klabund's translation or adaptation of the fourteenth-century Chinese drama by Li-Hsing-Tao, and, from all accounts, a pretty raw bit of "modernism" it was, and still remains in part, especially in the first act, in Zemlinsky's operatic revision. It was the language of this first act that caused the City Fathers to call a halt to the production at Stettin.

However, Klabund's drama appealed to the public and was a decided success here. Zemlinsky, seeing in it good material for opera—which it certainly is—set music to it, using the original prose text with added lyrics, poems, sometimes rhythmic, sometimes also rhymed, written by himself. In addition to these "arias" there is alternate spoken dialogue, accompanied or unaccompanied, and accompanied operatic recitative.

Zemlinsky's arrangement of the libretto is effective except for the very last scene where the lovers stand downstage before a dream-curtain and sing a love duet. A dull ending for a stirring drama.

A FANTASTIC TALE

The various scenes are as follows: (1) The sale of Tschang-Haitang by her mother to the keeper of a "tea-house," with protests by the girl's brother Tschang-Ling. (2) In another room of the same house, a love scene between the young Prince Pao and Haitang. (3) Ma, a rich young man, enters and declares his wish to buy the girl, to make her his second wife. Ma and Prince Pao bid against each other, the prince is outbid, and Ma takes his prize. (4) At the house of Ma a year later Mrs. Ma tells (the audience) how she has been superseded by the second wife, who has presented her husband with a son and heir. She learns that Ma intends to divorce her and make Haitang his first wife. (5) Mrs. Ma poisons Ma, accuses Haitang of the deed and of attempting to claim her child. Haitang is arrested. (6) The court-room. Mrs. Ma bribes the judge and the witnesses. The trial follows. Haitang is condemned to

(*Continued on page* 12)

Perkain, by Poueigh, Sung at Paris Opera

Basque Musical Influence in New Work—Active Orchestral Ministrations—Modern Compositions Featured

By IRVING SCHWERKÉ

PARIS.—Such a wide variety of performances claimed attention the past week, one wonders how the Parisians have time for anything but concerts. The big event was the creation of a new work at the Paris Opéra and a director who today will dare to create an opus certainly merits praise. Therefore praise to Jacques Rouché, director of the Paris Opéra, for his gesture; and as the gesture was apparently a successful one, praise to him twice.

True Jean Poueigh's Perkain—a lyric drama in three acts, libretto on a Basque legend and after Pierre Harispe, by P. B. Gheusi—is not destined to overturn the operatic art of the world but it is good music, easy to listen to (no strain on the hearer), the score is enlivened with many colorful Basque dances and the story is theatrical and full of "stagy" situations. The score is more of a construction than a *durchkomponiert* performance, since its framework consists of Basque folk lore, tunes and dances, and though it does not rejoice (and thankfully so) in any of those surprising innovations so dear to the hearts of the so-called modernists at least M. Poueigh does not hesitate to write a pretty melody and to press out of it a lot of sentiment and theatrical feeling. His orchestration is sonorous and clear though now and then it covers the voices. Some of the Basque dances are so effective they might well do duty in concert form.

A MUSICAL FOLK TALE

The story as already hinted is essentially for the footlights and brings to the spectators' attention certain picturesque curiosities of Basque life and customs. Perkain, champion pelota player of the River Nive district, comes to a fête given in his honor by his fiancée Gatchucha and her father Dominique. Doing this Perkain runs the risk of his life, for the National Convention (the time of the drama is the Reign of Terror) has set a price on his pate. The merry-making is interrupted by the Commissaire and his men who break in and demand that Dominique give up the treasure which the church of the region had confided to his keeping. He refuses and they torture him unmercifully. Perkain, who had gone for help, returns, routs out the intruders and himself is obliged to seek safety in the nearby hills. Meanwhile Gatchucha is taken prisoner by the Commissaire (into his intentions let us not inquire) and is later rescued by Perkain. Perkain returns to the village and while he is playing for another pelota championship the Commissaire comes along and tries to arrest him. But a reconciliation is achieved, the lovers falling into each other's arms. the Commissaire into the embraces of a village beauty, the villagers into the intoxicating rhythms of one of their local dances.

Costumes and scenery by Ramiro Arrue and M. Darlot are effective. Francois Ruhlmann conducted with understanding. The stage interpretation was as follows: Marthe Nespoulous (Gatchucha), Renée Mahé (Mayalena), Bachillat (Karmela), Ilka Popova (Gypsy), Germaine Hamy (Shepherdess), Martial Singher (Perkain), José de Trevi (Commissaire), Etcheverry (Dominique),

(*Continued on page* 32)

Linda di Chamounix Set for March 1

General Manager Giulio Gatti-Casazza has announced that Linda di Chamounix, opera in three acts, libretto (in Italian) by Gaetano Rossi, music by Gaetano Donizetti, will be given at the Metropolitan Opera House on March 1, for the benefit of the Free Milk Fund for Babies, Inc.

The opera has been rehearsed and is to be conducted by Tullio Serafin, the chorus has been trained by Giulio Setti and the stage direction is by Armando Agnini. The cast will be as follows: Linda, Lily Pons; Pierotto, Gladys Swarthout; Maddalena, Elda Vettori; Charles, Vicomte de Sirval, Richard Crooks; Antonio, Giuseppe De Luca; The Prefect, Ezio Pinza; Marquis de Boisfleury, Pompilio Malatesta, and Intendant, Angelo Bada.

Rachmaninoff Takes Ithaca College Post

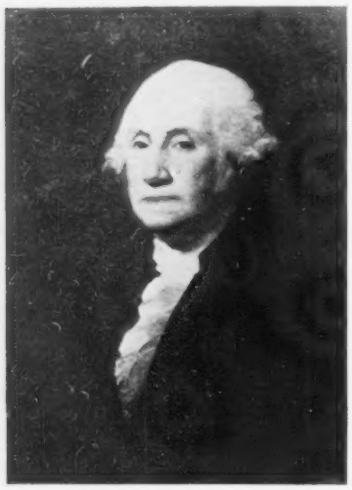
Sergei Rachmaninoff has accepted a directorship at Ithaca College, Ithaca, N. Y. The announcement was made on February 16.

WASHINGTON, "PARENT OF SOOTHING AIRS"

By ALBERT R. BEATTY

ALTHOUGH, as he said, he could "neither sing one of the songs, nor raise a single note on any instrument," there was, perhaps, no one during the infant days of this country who was a greater lover and more liberal patron of music than George Washington. Familiar with and keenly appreciative of the works of his day, a personal friend of the first American composer, and a devotee of concerts and the theatre, the first president had a fondness for and sincere interest in anything musical.

Biographers have gone to great length to portray the Father of his Country as a courageous soldier and commander-in-chief, a shrewd and practical business man, a brilliant statesman, a scientific farmer; but few of them have given proper recognition to the musical side of the master of Mount Vernon. Yet there is abundant evidence



GEORGE WASHINGTON,
from the celebrated portrait by Gilbert Stuart.

that he thoroughly enjoyed good music, realized its cultural benefits, and valued it as an important part of military, social and religious functions.

During his boyhood Washington became well acquainted with the hymns of the period, for his parents were a pious couple. From both his mother and the rector of his parish was this knowledge acquired. Mary Ball Washington also taught her little brood English folk-songs and patriotic airs, and it is reasonable to assume that George found them as delightful as did the other children. Whether he was more successful in carrying a tune in his youth than he was in later life is unknown, but it is doubtful.

An Early Indian Encounter

As early as 1748, when he made his journey to survey the manors which Lord Fairfax was planning to lay out beyond the Blue Ridge Mountains, Washington observed in his diary the crude manner in which the Indians who came to his camp furnished "Musick" for their fantastic war dance.

"Then," he wrote on March 23 of that year, "begins there Musicians to Play ye. Musick is a Pot half [full] of water with a Deerskin Stretched over it as tight as it can and a goard with some Shott in it to Rattle and a Piece of an horses Tail tied to it to make it look fine y. one keeps Rattling and y. other Drumming all y. while y. others is Dauncing."

No matter where he was, Washington took advantage of every opportunity to hear the works of foremost composers, as well as the popular melodies of his time. Several days after he had arrived at Barbados in 1751, with his half-brother, Lawrence, who had gone there for his health, he attended the theatre. On November 15 he noted in his diary: "Was treated with a play ticket by Mr. Carter to see the Tragedy of George Barnwell acted: the character of Barnwell and several others was said to be well perform'd there was Musick a Dapted and regularly conducted by Mr."

This, in all probability, was the young man's first visit to the playhouse. The impression that it and several subsequent evenings at the theatre after his return to this country made upon him was doubtless largely responsible for his continued interest in dramatic presentations and concert and operatic programs. In music and the drama Washington found relaxation and entertainment. Consequently he turned to them when his mind was burdened with the major problems of state, and when he sought the peace and tranquility that only music can give.

Even during the Revolutionary War there were several occasions when the commander-in-chief listened to the playing of his favorite selections. One of these was the elaborate entertainment given by Luzerne, the minister of France, in December, 1781. In its account of the affair the Freeman's Journal, of Philadelphia, on December 19, 1781, revealed:

"On Friday evening of the 11th inst. his excellency the minister of France, who embraces every opportunity to manifest his respect to the worthies of America, and politeness to its inhabitants, entertained his excellency General Washington and his lady; the lady of General Greene, and a very polite circle of the gentlemen and ladies, with an elegant Concert, in which an Oratorio, composed and set to music by a gentleman whose taste in the polite arts is well known, was introduced and afforded the most sensible pleasure."

Again the general was the guest of honor of the representative of the French government when he celebrated the birthday of the Dauphin in July, 1782, with a concert, fireworks, a ball and a supper.

Washington's own carefully kept records bear testimony to the fact that he was a lover of music and a concert-goer. Although he patronized the theatre to quite some extent before the War of Independence—five or six times a season, and from four to five times a month from 1771 to 1773—not until the roar of cannon had subsided and he had unbuckled his sword did he completely succumb to the charms of English ballad-operas.

The General at the Concert

While at the Constitutional Convention in Philadelphia in 1787, more than one evening found him in a comfortable seat listening to the music of his choice or witnessing a play, between the acts of which were sung popular songs or arias. For instance, on May 29 he "accompanied Mrs. Morris to the benefit concert of a Mr. Juhan" at the City Tavern, and on June 12 Washington "dined, and drank Tea at Mr. Morris's" and "went afterwards to a concert at the City Tavern."

At the former concert Mr. Juhan, according to the Pennsylvania Packet, presented this program:

Act 1st

Grand Overture ..... Martini
Song ..... Reinagle
Solo Violin (newly composed) ..... Juhan

Act 2nd

Overture to the Deserter [a ballad-opera by Monsigny]
Concerto Flute ..... Brown
Sonata Piano Forte ..... Reinagle
Concerto Violoncello ..... Capron

Act 3rd

Concerto Violin ..... Cramer
Sonata Guitar ..... Capron
(By desire) the Overture to Rosina [ballad-opera by Shield]

The Concert on June 12, 1787, was given by Alexander Reinagle, composer-performer, and its notable program is typical of those which appealed most to the general. What he heard on this occasion follows:

Act I

Overture ..... Bach
Concerto Violoncello ..... Capron
Song ..... Sarti

Act II

Overture ..... André
Concerto Violin ..... Fiorillo
Concerto Flute ..... Brown

Act III

Overture (La Buona Figliuola) ..... Piccini
Sonata Pianoforte ..... Reinagle
A new Overture (in which is introduced a Scotch Strathspey) ..... Reinagle

A Spectacular Entertainment

July 10, 1787 again saw Washington at the theatre, for under that date he wrote: "Attended Convention. Dined at Mr. Morris's. Drank Tea at Mr. Bingham's and went to the Play."

From a newspaper advertisement, we are able to learn what comprised the program. It reads:

"*Spectaculum Vitae:* At the Opera House in Southward This evening the 10th July, will be performed a Concert in the first Part of which will be introduced an entertainment, called the Detective, or, the Servants' Hall in an Uproar. To which will be added a Comic Opera in two acts, called Love in a Camp, or Patrick in Prussia."

This may seem like a most unusual advertisement, one calling for an explanation. It will be recalled that during this period there were great restrictions against the drama. After the war the Quakers did everything within their power to prevent the presentation of all theatrical entertainments, save a few concerts. To evade the narrow-minded law, which was enacted at their instigation, such ingenious disguises as that seen in the advertisement were employed by the managers. Washington indicated his opposition to these restrictions

THE MUSIC ROOM AT MOUNT VERNON.

The harpsichord which George Washington presented to Nelly Custis, his adopted daughter, may be seen as well as the original stool which belonged to her. On top of the harpsichord are a flute and a guitar.

by his constant support of the various programs given in spite of difficulties.

While he was president, Washington attended many concerts and sometimes entertained at theatre parties, recording in his diary the occasion and the names of his guests. At Boston, on October 27, 17879, he "at 11 went to an Oratorio" at King's Chapel, which was in the nature of a concert of sacred music. In his diary Jacob Hilzheimer pointed out that Washington "with his lady" was present at a concert in the Lutheran Church at Philadelphia on January 8, 1791.

On May 5 of the same year, during his visit to Charleston, S. C., the chief executive penned this notation in his "Where and how my time is Spent": "Dined with a very large Company at the Governor's, and in the evening went to a Concert at the Exchange at wch. there were at least 400 ladies the number and appearance of wch. exceeded any thing of the kind I had ever seen."

At Salem, N. C., a Moravian settlement, he made the most of an opportunity to hear sacred music, for on June 1, 1791, he wrote: "Spent the forenoon in visiting the Shops of the different Tradesmen, The houses of accommodation for the single men and Sisters of the Fraternity, and their place of worship. Invited six of their principal people to dine with me, and in the evening went to hear them sing, and perform on a variety of instruments Church music."

Music at Home and Abroad

On February 22, 1797, Washington "went in the evening to an elegant entertmt. given on my birth night." The affair was held at Rickett's Amphitheatre in Philadelphia and, according to Claypoole's American Daily Advertiser, "for Splendor, Taste and Elegance, was, perhaps, never excelled by any similar entertainment in the United States." James Iredell, in his letter to Mrs. Iredell describing the event, related that "the music added greatly to the interest of the scene."

Five evenings later the President honored the New Theatre, where was given a new comedy, The Way to Get Married, and a comic ballet, Dermot and Kathleen, or Animal Magnetism. The following night he attended a Mrs. Gratton's concert. Of this the Advertiser said: "The President and his family honor the Ladies' Concert with their presence this evening."

But let it never be said that Washington appeared at a concert merely as a noble gesture rather than out of sincere desire to hear good music. The General truly loved music, and one of his greatest pleasures was to have Nelly Custis, his adopted daughter, play and sing for him such songs as The Wayworn Traveller. For her he was constantly buying music; and, among many other things, he presented her with a fine instrument at the cost of a thousand dollars. On one of her birthdays, he gave her an English-keyed zither, which, at the present time, is among the miscellaneous Washington relics in the United States National Museum at Washington.

Musical evenings in the home are also said to have been frequent at Mount Vernon before and after the Revolutionary War. The music room was always in readiness for these impromptu recitals, which generally took place at the master's express invitation. A visitor to Mount Vernon today will find this lovely room virtually as it was in Washington's day. He will see the harpsichord which Washington presented to Nelly Custis, as well as the original stool which belonged to her. A flute and a guitar are also on top of the harpsichord.

Delighted in Ballad-Operas

Like most music-lovers, the First President had his favorite opera. Charles Durang, in his History of the Philadelphia Stage (the best part of which was compiled from the papers of his father, John Durang, a ballet dancer in Washington's time) tells us that it was William Shield's The Poor Soldier. This ballad-opera, brought here from England, in 1785, was, Durang says, acted on several occasions at the special request of Washington.

Darby's Return, a popular ballad-opera written by William Dunlap as a sequel to The Poor Soldier, and in which Darby, after a visit to Europe and the United States, returns to Ireland and relates his adventures, was witnessed by the President at its première in the winter of 1789. It is said to have been highly praised by him, and during its first performance, we read, Washington's expression changed many times. At the lines which referred to America's change in government, the Chief Executive is reported to have smiled. His countenance, however, became grave and he looked embarrassed when it appeared that he was about to receive a personal ovation. When other lines prevented its materialization, he laughed heartily.

Washington was also extremely fond of such ballad-operas as Cymon and Sylvia, The Romp, The Farmer, Maid of the Mill, and Rosina. All of them, contemporaries inform us, he applauded warmly.

It should be mentioned here that Washington did not attend public concerts or dramas that he might be the recipient of the plaudits of the people. His well-known modesty forbids any such inference. Once, during a Philadelphia concert in 1783 at which he was present, he learned that the program was to conclude with the singing of an Ode composed in his honor. He left the theatre before the concert had ended.

Hopkinson Works Dedicated to Him

But the General was the inspiration for countless songs, and many were the compositions dedicated to him. In 1788, for example, Francis Hopkinson, one of the signers of the Declaration of Independence and the first American composer, dedicated his Seven Songs for the Harpsichord or Forte Piano to the First President.

"This little Work . . . is such as a Lover, not a Master, of the Arts can furnish," Hopkinson wrote Washington. "I am neither a profess'd Poet, nor a profess'd Musician; and yet venture to appear in those characters united; for which, I confess, the censure of Temerity may justly be brought against me . . . However small the Reputation may be that I shall derive from this Work, I cannot, I believe, be refused the Credit of being the first native of the United States who has produced a Musical Composition. If this attempt should not be too severely treated, others may be encouraged to venture on a path, yet untrodden in America, and

(*Continued on page* 10)

Berezowsky Symphony Has First Performance by Boston Orchestra

Manuscript Dedicated to Serge Koussevitzky—Sevitzky Directs People's Organization—Malkin Conservatory Faculty Concert

BOSTON.—The first performances of a new symphony by Nicolai Berezowsky, New York composer, were given by the Boston Symphony Orchestra on February 16 and 17 under the leadership of Serge Koussevitzky, to whom the manuscript score was dedicated.

The new work, which was completed last Spring and bears the title symphony No. 2, has no key designation, though it is by no means atonal. The four movements show constant reference to old-fashioned tonality, with a liberal sprinkling of polytonality. For the most part, the harmonic scheme as well as the part writing seem not only ideally suited to the thematic material, but even to spring from it. Neither in the character of the themes—markedly Russian, with traces of influence from Tschaikowsky to Prokofieff—nor in the form of the various movements does the symphony exhibit striking originality. What is novel, however, in this score is the spontaneous flow of melody. This lyric outburst, mated to an orchestration which never employs a superfluous instrument, makes the music so transparent as to make it seem too obvious in these days, when composers shun anything so naive. For most listeners, however, including your reviewer, this was a welcome change. The Boston audiences, following what seemed an impassioned performance under Koussevitzky, responded heartily to this music and to the composer, who came here for the première.

Equally noteworthy on an uncommonly engaging program was the solo playing of Richard Burgin in the violin concerto of Sibelius. As concertmaster of the Boston Orchestra and occasionally assistant conductor to Dr. Koussevitzky Mr. Burgin is highly placed in the affections of the Boston audiences. They were therefore all the more enthusiastic in their applause following his beautiful performance, which went to the heart of Sibelius' music and was free from ostentatious virtuosity. Even the most cadenza-like passages, with which the concerto teems, were translated into musical terms. Dr. Koussevitzky, a notable Sibelius interpreter, conceived his task in similar fashion.

The other numbers of the program were the Bach Brandenburg concerto in G major for strings and Ravel's Valse.

The orchestra under Koussevitzky gave the fourth concert in its Beethoven cycle on February 13 before a large and demonstrative audience. The program consisted of the Coriolanus overture and the sixth and seventh symphonies.

SEVITZKY LEADS PEOPLE'S ORCHESTRA

The People's Symphony Orchestra, playing under Fabien Sevitzky at Jordan Hall on February 11, presented a program which avoided both the novel and the spectacular and which, by so much, afforded an excellent opportunity for the listener to observe the virtues of the orchestra refashioned by Sevitzky.

The result of this test emphasized the remarkable qualities of Mr. Sevitzky as drillmaster and sensitive musician. These things, and Mr. Sevitzky's interpretative ability, were constantly evident in the program, which consisted of a Corelli suite for string orchestra, eight Russian folk songs arranged by Liadov, Henry F. Gilbert's Nocturne, and four Wagnerian excerpts.

The late Mr. Gilbert's composition, which was being heard for the first time in Boston, was admired for its almost continuous melodic line. Throughout the concert, which was perhaps the best played to date from the People's Orchestra, the tonal beauty and technical precision of the strings were noteworthy.

MALKIN FACULTY CONCERT OFFERED

The first faculty concert of the Malkin Conservatory of Music was given at the Women's Republican Club on February 9 by the Malkin Trio, consisting of Manfred, Jacques, and Joseph Malkin, respectively pianist, violinist, and cellist. Despite the bitter cold, an audience of excellent size was attracted. Unfortunately this correspondent could not be present because of the lively activities that were taking place simultaneously at the Boston Opera House. From all accounts, however, the Malkins gave an enjoyable and artistic presentation of the A minor trio of Tschaikowsky and the G minor of Smetana.

BACH CANTATA CLUB

The Bach Cantata Club under its new leader, Mrs. Langdon Warner, gave a concert at Emmanuel Church on February 13, when motets by Mozart, Palestrina, and Sebastian Bach were presented, in addition to two sonatas for two violins and figured bass by Corelli and Handel. In the Palestrina motet (Tu es Petrus) Bernard C. Jones conducted. The principal number of an enjoyable program was the Bach motet, Jesu, meine Freude. Boston hears too little of such music.

CHARDON QUARTET IN BEETHOVEN CYCLE

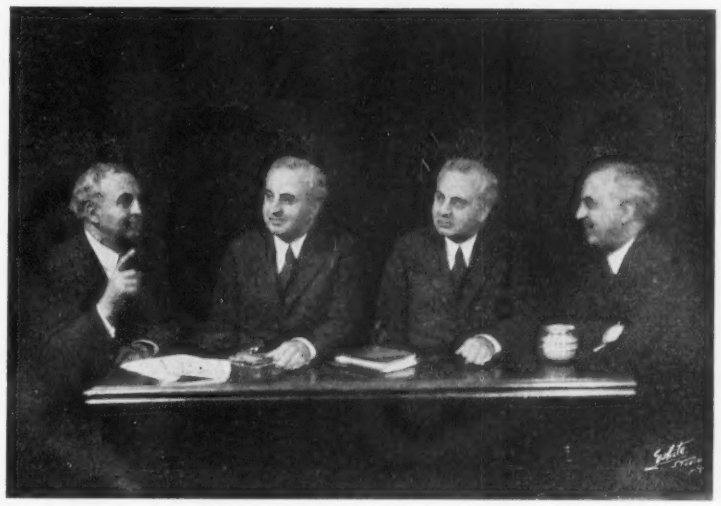
The Chardon String Quartet gave the fifth concert of its Beethoven cycle at Brattle Hall, Cambridge, on February 15, presenting the F minor, opus 95, and the E-flat major, opus 127. The largest audience of the season applauded the performers, and indicated that when the rarely heard final quartets are played tickets will be at a premium.

NOTES FROM SCHOOLS AND STUDIOS

Einar Hansen, violinist, of the faculty of the New England Conservatory of Music, and Jeannette Giguere, pianist, gave a concert at Jordan Hall on February 15, playing sonatas by Gade, Franck, and Richard Strauss. . . . The King Fishers, a new operetta by Felix Fox and George Mitchell will be presented at the Repertory Theatre on March 2 and 3. Ivard Strauss, assistant in production the New England Conservatory dramatic department, will have charge of the presentation. . . . Evangeline Merritt, soprano, accompanied by A. Tillman Merritt, and members of the chamber music class under the direction of Yves Chardon, gave a program at the Longy School on February 6. The program for the 13th was divided between Sally Dodge, violinist, accompanied by Eleanor C. Vogler, and Lillian Hirsh-Tratten, pianist. M. S.

Charles L. Wagner, Native Impresario, Refuses to Grant an Interview

Manager of International Artists Reorganizes His Bureau



THE NEW EXECUTIVE BOARD OF CHARLES L. WAGNER, INC.

Left to right: Charles L. Wagner, president; C. L. Wagner, Vee Pee; Carl L. Wagner, treasurer, and C. Ludwig Wagner, secretary. (Photo by White Studio.)

Charles L. Wagner, American impresario, is probably one of the most expansive business men in music to interview, for he has so many important opinions on matters of interest to people devoted to the tonal art that it is wellnigh impossible to select and digest them for reader consumption. This representative of the Musical Courier is strongly cognizant of this fact, for he has discussed pertinent problems several times with Mr. Wagner and has come away from such meetings with his mind tightly filled with *bon mots* and his notebook crammed with revolutionary ideas.

Therefore with a sense of eagerness he sharpened a dozen pencils, jammed his pockets with a quire of virgin yellow paper and set off to take down the wise commentaries and omens that Mr. Wagner should utter.

Arriving at Mr. Wagner's office he, hat in hand and with smiling countenance, entered the sanctum hung with photographs of eminent musicians and actors. At least here was to be an interview with few questions asked and no labor to make the subject talk.

"What do you want?" asked Mr. Wagner with a frown.

"I have come to get an interview, please. Now say something—anything. The Musical Courier's hungry readers are clamoring for your words of enlightenment."

"I have nothing to say," answered Mr. Wagner.

"How come? Are you ill? Are you cross? This won't do at all. You must talk."

"No, I shall not. If you read the Bible you will find in Proverbs the twenty-first to twenty-third verses this admonition: 'Whoso keepeth his mouth and his tongue, keepeth his soul from trouble.'"

"But what is up?"

"Nothing. Except of course that I have reorganized my corporation."

"Well, that's news. What have you done?"

"I couldn't pay the salaries of some of the officers so I thought the best way to get out of it, was to fire them."

"Whom have you fired?"

"Four of the vice-presidents. 'Off with your heads,' I said, 'And even Alice can't save you this time.'"

"Then your board numbers only—?"

"Four. Me, the President; C. L. Wagner, Vee Pee; Carl L. Wagner, Treasurer (he is necessary to sign cheques, though I don't much care for him), and C. Ludwig Wagner, Secretary."

"Quite a shake-up, eh? Have the men you dropped—Charles Lewis Wagner, C. Lewis Wagner, Carl L. Wagner and Carl Ludwig Wagner—secured positions with other managerial bureaus?"

"I don't know. And I don't care. That's all. I have no more to say. Good-bye."

"Good-bye, Mr. Wagner. I'm sorry you won't talk. Yet I hope you are still friendly to the Musical Courier."

"Yes, as Joe Weber used to say, 'The feeling is mucilage.'"

This representative left Mr. Wagner's office despondent and unhappy. Only one item of news and only one wisecrack, and a Bible quotation thrown in. H. J.

Willmore & Powers Open New York Office

Arthur Willmore and Rhea Powers, formerly associated with Beckhard & Macfarlane, announce the opening of their own New York offices under the name of Willmore & Powers. Among the artists whom they represent are Ted Shawn and his group of men dancers, Miriam Winslow and her dancers and Charles Naegele, pianist; also Esther Dale, soprano, by special arrangement with Arthur J. Beckhard.

Musical Art Management to Bring Chaliapin

Heading the list of artists whom the Musical Art Management Corporation will bring to America next year is the name of Chaliapin. The Russian basso will appear in this country in concert and opera during the latter half of the 1934-35 music season, according to Alexander Merovitch, head of the Musical Art Management.

IN NEXT WEEK'S ISSUE

AIMS OF YOUNG COMPOSERS

By CARL W. GRIMM

Zimbalist Appears with Philadelphia Orchestra

Last Chamber Music Recital of Series Offered

PHILADELPHIA.—Efrem Zimbalist was the soloist with the Philadelphia Orchestra for the concerts of February 9, 10 and 12, with Issay Dobrowen conducting. Mr. Zimbalist was heard in the Brahms concerto in D for violin and orchestra. It was a magnificent virtuoso performance, in which the soloist aroused the audience to a high pitch of enthusiasm, not only by the ease and skill with which he surmounted all technical difficulties, but by his masterly interpretation. He was recalled over and over again at the close. The orchestral offerings for this program were the Oberon overture of Weber, and the Schumann symphony No. 1 in B flat. To these, Mr. Dobrowen gave a spirited reading.

The last, in the series of three chamber music concerts, given by Lea Luboshutz, violin; Felix Salmond, cello; and Boris Goldovsky, piano, was held in the auditorium of the Ethical Culture Society on February 14, before a large audience.

The program included two trios—the Schumann D minor, and the Brahms in C, and a Passacaglia for violin and cello alone, by Handel-Halvorsen. Superb work was done in each number by each artist. Their ensemble is virtually perfect, their attacks have the precision so essential in any ensemble but often missing and their interpretations are vital and convincing. The audience was justly enthusiastic. M. M. C.

New History Society Offers Prize for Musical Setting

The Caravan, youth section of the New History Society, is offering a cash prize of $100 for the best musical setting of their poem, The Song of the Caravan. Compositions are to be received at the New York office of the Caravan, 132 East Sixty-fifth St., between March 1 and May 15. Announcement of the winner will be made at a Gala Night in the latter part of May, on which occasion the song will be officially adopted by the Caravan. Any musician or composer is eligible to enter the contest, which is world-wide in scope. The setting should be a marching melody, written as a vocal solo with piano accompaniment and should contain possibilities for later arrangements of vocal quartet with piano accompaniment and orchestral arrangement with vocal solo. It is understood by those entering the competition that the Caravan will hold for all time full and undisputed title over the words and music of the song and will copyright, publish and distribute it according to its own arrangement. Any profit coming from the sale of the music of this song will be added to the Foundation Fund of the New History Society Clubhouse. No person is permitted to submit more than one composition. The judges of the contest are Clemento de Macchi, of the Music and Art Lovers' Club, and Prof. Milan E. Trost, of the School of Music, assisted by a committee of the Caravan.

Naumburg Audition Judges Appointed

Lawrence Tibbett will act as one of the judges at the final auditions of the Walter W. Naumburg Musical Foundation, which will take place on April 9 and 10. The other judges on the final committee are Walter Spalding, Harvard University; Wallace Goodrich, director of music at the New England Conservatory; Bruce Simonds, Yale University, and Adolfo Betti, formerly of the Flonzaley Quartet.

The preliminary auditions for the Naumburg Foundation will be conducted during March by the National Music League. Winners of the final auditions will be presented in recital in New York next season.

Ruth Slenczynski Off for Paris

Ruth Slenczynski, nine-year-old piano prodigy, sailed February 15 for Europe on the SS. Washington. She and her father, who accompanied her, will rejoin the rest of the family in Paris. Ruth is to return to America for thirty concerts next season, opening these engagements with an appearance on her tenth birthday, January 15, 1935. Her contract will bring her $75,000 for next season's schedule. Other terms of the contract stipulate that the little pianist shall continue under the management of Charles L. Wagner until she is twenty-one, at which time she may choose her own manager. At least nine months of each year she is to spend in study.

Ganna Walska Sings in Cleveland

Ganna Walska, soprano, made two appearances at Severance Hall in Cleveland with the Cleveland Orchestra (under the direction of Artur Rodzinski) as the soprano soloist in Honegger's oratorio King David, February 22 and February 24. Mme. Walska will give her postponed New York recital at Carnegie Hall in early April.

Los Angeles Ensemble Gives Suite from Stravinsky Ballet

Klemperer Introduces Apollon Musagète Music in Philharmonic Orchestra Concert—Lhevinne Triumphs in Recital

LOS ANGELES.—The Los Angeles Philharmonic Orchestra under its conductor, Otto Klemperer, has recently revealed new values in familiar music. An enthusiastically received novelty was Stravinsky's Apollon Musagète Suite which had a splendid interpretation from the string sections. *Divisi* episodes and powerful as well as poignantly harmonized unison sonorities were convincingly realized from a viewpoint of technical detail, and poetic fancy and marked a decided victory for neo-classic writing.

In Gluck's Iphigenia in Aulis overture regarding idiom, Klemperer conveyed a meaning at once of Attic rhetoric as well as of fateful drama. Instrumental groups moved like choruses in a Hellenic drama. The Gluck prelude, moreover, was imbued with a spirit of heroism, of a loss and sorrow suffered by a people suggesting the exalted mourning and profoundly human leavetaking of the second movement in Beethoven's Eroica Symphony.

Lella Firle, a newcomer from Berlin, gave a fluent and technically secure performance of the Schumann piano concerto. She is still young and of evident musicality, so that tonal relaxation and poetic phrasing may come with experience. She was cordially received.

Klemperer brought the concert to a close with Debussy's La Mer.

Distinctive honors were won by another young pianist, Adele Marcus, at one time a Los Angeles resident, now of New York. Her reception, however, had little to do with the actual success, because, appearing before the Assistance League (a large welfare association consisting of the socially elect), she played for an afternoon audience demanding the best and not easily won. Miss Marcus quickly gained the sympathy and pleasure of her hearers by a program of fine versatility, excellent execution and style, in which the latter became a means of personal while not too individual address.

LHEVINNE ACCLAIMED

Needless to state at length, Josef Lhevinne triumphed as a virtuoso and a harbinger of tonal beauty and artistic dreams whether in the Beethoven sonata, op. 81, in Mozart's sonata No. 330—he could risk playing two items of such form in quick succession—or in a rarely heard Schumann toccata, in Brahms, Chopin, Debussy and Liszt. It was a concert of superlative diversity, but of one great motivation. There was a near-capacity audience, the concert taking place under the Behymer management.

Mozart's Magic Flute found an abbreviated, yet delightful presentation by the Hollywood Opera Reading Club (Mrs. John Melson Hurtt). Leon Rain, operatic veteran, had charge of the production. Audrey Farncroft revealed enjoyable coloratura work, William Knight, tenor, and Earl Miller, bass, sharing honors in the principal rôles. Grace Omeron, Lois Chambers and Catherine Rue afforded much ensemble pleasure, Florence Joy Rains performing aptly at the piano.

Blythe Taylor Burns, soprano, has returned from Vancouver, B. C., where she appeared as soloist with the orchestra.

Good progress is being made by the San Fernando Valley Community Orchestra under the skillful leadership of Heinrich Hammer, late of Washington, D. C. B. D. U.

Charles Wakefield Cadman's Spring Trip

Charles Wakefield Cadman, American composer, will go on tour again from the middle of March to April 20, giving concerts and acting as director and pianist for many of his works which are being performed in various parts of the country. His itinerary takes him to Kansas, Texas, Oklahoma, South Dakota, Iowa, Wisconsin and Pennsylvania.

Two festival appearances have been booked for Kansas. Cadman's Father of Waters is scheduled for performance under the direction of Dean Hirschler of the College of Emporia (Kans.), with large chorus and orchestra, and the same work is set for Wesleyan University at Salina under Dean Weis. The composer's Thunderbird Suite for orchestra is to be heard at Emporia and a new *a cappella* song, The Wind of March, written especially for Dean Hirschler's chorus, will have its première. Cadman's Dark Dancers of the Mardi Gras, which he has arranged for two pianos, has a place on the programs of both festivals. Claude Niebarger, Kansas tenor, who appeared with the composer last year, will offer groups of songs to Cadman's accompaniment.

Another booking for the composer is with the Tuesday Musical Club at Pittsburgh, Pa., when his violin sonata in G has a performance. Dark Dancers of the Mardi Gras will be heard again, and Cadman's cycle, White Enchantment, will probably be sung by a Pittsburgh quartet.

Other engagements are pending, together with his appearances at Milwaukee and Cleveland. In the fall, Mr. Cadman goes on tour again with a quartet in programs of his cycles. The singers are the same Chicago vocalists who accompanied him on an earlier tour. The group will be under the Culbertson management.

Westminster Choir to Sing at St. Marks-in-the-Bouwerie

The Westminster Choir (Dr. John Finley Williamson, director) will make only one appearance in concert in New York this season before its departure for its second European tour. The organization is to visit half a dozen countries and give a series of concerts in the principal cities of Soviet Russia. The New York program, a benefit for the choir fund at St. Mark's-in-the-Bouwerie, takes place on March 7.

Lotte Lehmann Counts Eminent Conductors Among Her Friends

Lotte Lehmann, Viennese soprano who recently made her début at the Metropolitan Opera, includes many composers and conductors among her personal friends. Richard Strauss wrote the opera Arabella expressly for her and she created the rôle in Vienna this year. She has also sung numerous other Strauss characters, among them Christina in Intermezzo, the Composer in Ariadne auf Naxos, the Marschallin in Rosenkavalier, and the Empress in Frau ohne Schatten. Strauss visits Mme. Lehmann and her husband each year in their country home outside of Vienna.

Bruno Walter, who first encouraged Mme. Lehmann to come to this country, presented her last season in one of the New York Philharmonic concerts. On this occasion Mr. Walter demonstrated his friendship and admiration for the soprano by descending from the conductor's podium to an accompanist's stool at the piano. Artur Bodanzky, following Mme. Lehmann's recent début with the Metropolitan Opera, broke his custom of shunning the camera to pose for a photograph with her.

(*Rotofotos photo.*)
LOTTE LEHMANN and ARTURO TOSCANINI.

Toscanini's first appearance on a commercial program was in the Cadillac broadcast of February 11 when Mme. Lehmann sang two groups under his conductorship. He was present when she sang for the Beethoven Association the following night. Toscanini heard the soprano last summer in Vienna and immediately afterward she was engaged as soloist to sing with the orchestra which he is to conduct next summer at the Salzburg Festival.

Cleveland Orchestra Presents Brilliant Concert on Eve of Tour

Rodzinski Conducts Popular Program—Lotte Lehmann and Maria Jeritza in Stirring Recitals—Special Festivities for Fortnightly Club Anniversary

CLEVELAND, O.—Shortly before embarking on its annual Eastern tour through Connecticut, New Jersey and Pennsylvania, the Cleveland Orchestra, under Dr. Artur Rodzinski's baton, offered an evening of popular musical fare. It was given over to the Bohemians: Smetana's sparkling overture to the Bartered Bride, projected with humor and effervescence; Dvorak's New World Symphony, with full realization of its plaintiveness, and the same composer's cello concerto in B minor, played magnificently and with compelling virtuosity by that young Russian cello marvel, Gregor Piatigorsky. Rodzinski's orchestral accompaniment created a performance which beggars description. The Borodin Polovetzkian Dances from Prince Igor brought this delightful concert to a stirring close.

The splendor of Lotte Lehmann's commanding and ingratiating appearance was completely overshadowed by her superlative gifts as a singing artist in her recent recital at Masonic Hall. The critic finds it beyond his sphere to describe an evening of such glorious revelry in songs of Brahms, Schubert, Schumann and Richard Strauss as Mme. Lehmann offered under Mrs. Hughes' management. Many songs had to be repeated, many encores sung; and the audience cheered and was persuaded with difficulty that such experiences must come to an end.

Another Viennese soprano of renown paid a visit to Cleveland in recital, after having appeared here with the Metropolitan Opera Company in many rôles. Maria Jeritza was most pleasing in her lighter Viennese songs, when she was able to combine vivaciousness with song. The Suicidio aria from Gioconda, Santuzza's from Cavalleria and Elsa's Traum from Lohengrin gave Mme. Jeritza an opportunity to display her dramatic temperament. This constituted the concluding concert of the Cleveland Concert course, under Mrs. Emil Brudno's direction.

CLUB MARKS BIRTHDAY

When Cleveland as a settled community passed its centennial birthday, a group of culturally minded women founded the Forthnightly Musical Club, destined to become the mother organization of many musical enterprises. Out of this group also developed the Cleveland Orchestra after twenty-five years.

Festivities lasting two days, with many guests and organizations paying tribute to the club, were launched and drew capacity audiences. Severance Hall was the scene of an afternoon concert, demonstrating the manifold activities of the various sections. It also offered a newly formed orchestral ensemble under the direction of William Newman, a group of German songs by our contralto, Lila Robeson, assisted at the piano by Adella Prentiss Hughes, both members of the club. Mrs. Charles F. Miller contributed a group of piano soli while the chorus, under the direction of Zoe Long Fouts, brought to hearing a choral work by James H. Rogers, American composer who spent the major part of his active musical life in our city, and who composed this setting to Who Is Sylvia? for the festive occasion. William Wheeler, tenor, likewise was heard in a group.

At the Cleveland Club a mammoth luncheon on the following day was attended by 1,500 people. Grouped about the official guest speaker, Karl W. Gehrkens from Oberlin College, were Mrs. Edgar Stillman-Kelley and Mrs. F. A. Seiberling, past presidents of the National Federation of Music Clubs; Mrs. Harry L. Goodbread and Mrs. Arthur Bradley, past presidents of the Ohio Federation of Music Clubs; Mrs. A. B. Schneider, Mrs. Karl Radde, Mrs. Albert Riemenschneider and Mrs. Edward S. Bassett, past presidents of the club, also the present officers: Mrs. Charles Mayhew, president; Grace Probert, Francis Bolton Kortheuer and Mrs. E. F. Griesinger, vice-presidents, and Mrs. Harry Valentine, treasurer.

Thirteen out-of-town clubs sent delegates who had reserved tables. Among them were Mrs. William C. Graham, president of the Women's Music Club and her party from Columbus, O. Cincinnati, Dayton, Toledo, Glenville, Bedford and Akron were represented by prominent clubs; the Lecture Recital, Music and Drama, Women's City Club, Three Arts Club, Musicians' Club, Women's Music Teachers Club, the Women's Committee of the Cleveland Orchestra, Baldwin Wallace College reserved tables. Other guests at the speaker's table were Beryl Rubinstein, Mrs. Prentiss Baldwin, a member of the first board of the club, who, on this occasion contributed $200 to the David Z. Norton scholarship fund; Emily McCallip, previously of the Curtis Institute and at present affiliated with the Music School Settlement, and Dr. Edgar Stillman-Kelley.

R. H. W.

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Goossens Leads Cincinnati Forces In Strauss and Scriabin Works

Nina Koshetz Soloist with Orchestra—Matinee Musicale Presents Artists

CINCINNATI, O.—Nina Koshetz again captured a capacity audience with her marvelous dramatic soprano voice so rich in quality. Her singing of the Letter Song (Tschaikowsky) displayed her operatic ability, and her interpretative skill was exhibited in a group of Russian songs which demanded an encore. Eugene Goossens wielded the baton with his usual fine understanding of accompanying a soloist so that the beauty of Koshetz' voice was well framed by the orchestra. The program presented two Cincinnati premières, the tone poem, Macbeth in honor of Richard Strauss' seventieth birthday, and The Divine Poem by Scriabin.

Frances Deloe, soprano, and Otto Brasch, composer, shared honors at the Popular Concert. Brasch's orchestral arrangement of MacDowell's To a Wild Rose proved very successful.

The Matinee Musicale Club scored a notable success when it presented Shura Cherkassy in recital. This youthful pianist has technic, brilliance in interpretation, and a personality which captivated his audience. Dan Beddoe, veteran Welsh tenor, shared honors of the morning, singing groups of oratorio and old Welsh folk melodies in his inimitable style.

Fritz Kreisler played to a crowded house recently.

George Gershwin and his concert company proved an innovation and a success. This modern young composer is interesting from every angle and gives his audiences keen pleasure.

The Roth Quartet played a program of Haydn, Schumann and Beethoven for the Cincinnati Chamber Music Society at the home of Mr. and Mrs. Rudolph Wurlitzer. Their playing was marked by perfection and fine mutual understanding.

Ary van Leeuwen's orchestra of young men, known as the Symphoniette, played a delightful program with a splendid artist, Eunice Howard, pianist, at the Woman's Club. Their work is marked by spontaneity, and they respond well to the director.

Mr. Goossens has resumed the rehearsals of the May Music Festival Chorus.

M. D.

NEW YORK TIMES
FEBRUARY 8, 1934.

GORODNITZKI'S ART HAILED IN RECITAL

Brilliant Technique Reinforced by Growth of Interpretative and Lyrical Powers.

HIS DEVELOPMENT NOTED

Olin Downes
NEW YORK TIMES

"Sascha Gorodnitzki, pianist, who made a brilliant debut at a Schubert memorial concert several seasons ago and who has since made other concert appearances in this city gave a recital last night in Carnegie Hall. In the course of the evening Mr. Gorodnitzki showed that he had materially developed in the direction of lyrical and interpretative performance. He had shown virtuoso technique and virtuoso temperament in his appearance with orchestra to which reference has been made. Later than that his playing had the characteristics of a brilliant technic and a capacity to stir an audience by bravura feats. Last night, Mr. Gorodnitzki found a singing tone and an expressive style. He succeeded measurably in capturing the moods of the Brahms music. The Ravel Toccata was brilliantly set forth. Things plainly perceptible were the sincerity of his intention, his appreciation of the character of the music and elimination of self in approaching it. An audience of good proportions applauded for encores and gave ample evidence of its approval."

NEW YORK WORLD-TELEGRAM
THURSDAY, FEBRUARY 8, 1934.

Gorodnitzki Gets Ovation

Pianist, in Carnegie Hall Recital, Gives Fresh Proof of His Poetic Power Over the Keys.

University Studios Photo

NEW YORK HERALD TRIBUNE
FEBRUARY 8, 1934

Piano Recital By Gorodnitski Wins Applause

Young Musician Gives Program at Carnegie Hall;

NEW YORK WORLD-TELEGRAM

"Subsequent to that Schubert Memorial prize-winning exhibition some years ago, the career of Sascha Gorodnitzki has been one of steady fulfillment. At Carnegie Hall last evening he again justified his claim to monomial status; he is now announced everywhere as Gorodnitzki, pure and simple. On the basis of bulk alone his program would have staggered a pianist of inferior vitality and endurance. Mr. Gorodnitzki made his first impression by a prodigious display of technical fireworks, reserving for a later day the revelation of a mellower and more tender vein. In the Bach music Mr. Gorodnitzki was the fastidious poet of lyrical moods and fancies. The more familiar phase of his art came to the fore in the romantic sweep and plenitude of the Schumann sonata, next on the program. Here the pianist approached the richly hued canvass with a bolder stroke and a roundness and freedom of outline that gave the music its due measure of fulness without sacrificing clarity of detail. The technician had a merry time of it in those exultant closing pages that suggest the jocund spirit of the tarantella. The pianist gave a lordly and doughty account of himself in the technical labors of Hercules that constitute the 'Paganini' variations of Brahms. An audience of large size applauded Mr. Gorodnitzki to the echo!"

NEW YORK EVENING JOURNAL
February 8, 1934

"One of the most exciting piano recitals of the season took place at Carnegie Hall last night, where Gorodnitzki gave an exhibition of brilliant piano playing. He began with one of the Bach Partitas, followed by the Schumann G minor Sonata. A group of Brahms pieces showed the poetic and even tender sides of his interpretations, with a renewal of startling brilliance in the Brahms Paganini Variations. With his final group of pieces ending with two of Liszt's tremendous Etudes, the audience simply went wild, and after six encores added to the program it looked as though he would still be playing there at midnight."

NEW YORK EVENING POST
February 8, 1934

"Gorodnitzki increasingly has a care for the characteristics and subtleties of individual composers. He shows, in his recitals, that intelligence and breadth of understanding which are sometimes lacking in pianists who live too closely and too exclusively with the instruments of their art."

NEW YORK HERALD TRIBUNE
February 8, 1934

"Sascha Gorodnitzki, who has been well known among younger pianists since his debut here three years ago, gave a recital last night at Carnegie Hall. As before, Mr. Gorodnitzki exhibited a well developd, notably deft and fluent technical talent, and his interpretations were marked by a laudable degree of taste and musicianship. In Bach a singing quality of tone did not detract from clearness of outline and revelation of detail. The andantino of the Schumann sonata was lyrically and expressively set forth. His playing of the shorter Brahms pieces merited praise, especially in the nostalgic romanticism of the second section of the E minor intermezzo. The audience was large and highly appreciative."

NEW YORK AMERICAN
February 8, 1934

"Many admirers of Sascha Gorodnitzki attended his piano recital in Carnegie Hall last evening. Gorodnitzki owns a delightful command of the keyboard, has speedy flexible fingers and played last night with the style and polish of an artist of rare refinement.

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NBC ARTISTS SERVICE
George Engles, Managing Director
Steinway Piano

London Plans Opera Series And Welcomes Concert Events

(*Continued from page 5*)

concerto, written six years before the master's death, is a marvel of invention and fantasy, of economy and aptness of expression. Schnabel's own cadenza (in default of a Mozartian original) was subtly personal reflection of the master's ideas—an artistic footnote written in the vocabulary of posterity. This new-old work was indubitably the success of the evening, but the playing of the other two (despite rather crude orchestra accompaniment) shattered yet another prejudice—that an all-Mozart program cannot be a popular success.

PROKOFIEFF'S NUMBER FIVE

If the Mozart opus must be reckoned as the chief novelty of the week, Serge Prokofieff's fifth piano concerto, played by himself with the B.B.C. Symphony Orchestra under Bruno Walter, ranks next. It is, like its predecessors, vital, witty and brilliant; it is so logical and tightly knit that it must interest any musical person and if its thoughts are rarely profound they are reasonable and worth listening to. In the slow movement the composer even betrays romantic feeling and he certainly gives us glimpses of a beauty that is at least superficially new (lovely iridescent combinations of piano and orchestra). Prokofieff's playing is, if anything, more brilliant than ever, and if it is of a brittle style, the *tout ensemble* is, at any rate, more ingratiating than that of his confrère, Bartok.

Adding to the week's novelties and pseudo-novelties, Sir Thomas Beecham gave us a youthful Schubert symphony that is never heard here (No. 5, in B flat). "Delicious" is the right word for it, and the playing of it puts Beecham among the week's pioneers. The Royal Chase from Berlioz' Trojans completed a program strongly reminiscent of Benjamin's coat. Bruno Walter, more than ever London's favorite among visiting conductors, gave us a performance of Mozart's G minor symphony that despite its almost ascetic classicism left an extraordinarily deep impression, and Brahms' fourth, which satisfied the most ardent of London's Brahmsians.

JOHNNY GREEN'S NIGHT CLUB SUITE

A novelty that did not find its way into the columns of the high-brow critics, but which must be mentioned nevertheless, is John W. ("Johnny" to you) Green's Night Club Suite, publicly performed and broadcast with considerable *éclat* by the B.B.C. Theatre Orchestra augmented by what old-fashioned people call a jazz-band. Johnny isn't the color of Krenek's hero, but when he "spielt auf" he is even more devastating to feminine hearts. Beyond that he is an astonishing master of his craft, and his orchestral palette is not only rich but as subtly suggestive as Strauss in Salome and Till. Moreover, he has musical ideas that, though naïvely realistic, are far from banal, and his command of the form he essays here is complete. If Young America isn't too snobbish, and the emoluments of commercial radio not too alluring, we might get a composer where you'd least expect it. Johnny Green played one of the pianos and collected an ovation from a dressy though unorthodox audience. The conductor, Stanford Robinson, did a "swell job."

MORE MOZART—AND SCHUBERT

Mozart scored a third time this week, when the Pro Arte Quartet joined Artur Schnabel in an exemplary presentation of the G minor piano quartet, surrounded by piano quintets of Brahms and Dvorak. Lovely as these quintets are, and finely as they were played, they sounded almost trivial in this company. Beethoven and Schubert provided the chief fare in two joint recitals—by Flesch and Lamond and by Lili Krauss and Daniel Karpilowski, an excellent violinist hitherto unknown here. The C minor Beethoven sonata, op. 30, No. 2 showed the young Hungarian pianist at the top of her form and deepened the good impression she made here by proving her to be a competent ensemble artist as well as a virtuosa. Schubert's violin and piano sonata in D major I had to miss, but the same composer's enchanting C major fantasy played by Lamond and Flesch was a good indemnity.

SZIGETI FLITS BY

And speaking of violinists, Joseph Szigeti delighted a large Sunday audience with a "popular" program including the Kreutzer sonata (with Nikita de Malakoff) and the first performance here of the Liszt-Hubay violin rhapsody, already made familiar by Szigeti in America. The artist was at his best and the enthusiasm commensurate. The only trouble with Szigeti is that he covers too much of the earth's surface in too short a time so that even London has to be satisfied with an occasional fleeting glance.

Evelyn Swarthout, American pianist, who made her début, has both charm and talent, a rare combination. Her program, including the Bach-Busoni organ prelude and fugue and Beethoven's sonata op. 27 No. 1, showed her to be the possessor of a fine sense of tone color and a more than adequate technic. She played Schumann and Chopin with real poetic insight and a Stravinsky Etude with pronounced brilliancy.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

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Importance of Hearing Ensemble Works In Proper Environment Often Neglected

Eddy Brown, Founder and Conductor of Chamber Music Society of America, Expounds Principles on Which This Organization Was Formed

"The proper setting for music is like the appropriate frame for a picture. A miniature or water color is not mounted or hung like an oil painting." It is on this principle that Eddy Brown, concert and radio violinist, has founded and is conducting the Chamber Music Society of America.

"It is a mistaken impression," he said, "but one held by many Americans, that only a highly cultivated person—a highbrow—can enjoy chamber music. I have always wondered at this popular fallacy where so great a wealth of melody and fine art is concerned, but I believe that the explanation is that people do not as a rule hear chamber music in its proper environment. They hear it played in large concert halls, attended by all the formality of such a presentation, instead of in a drawing room or intimate auditorium where it should be played.

"Performers of chamber music should remember that it was composed in the main for performance in the salons of nobles and patrons of music. It was conceived and fitted for intimate surroundings, and not intended for presentation on the scale of a symphony, concerto or large choral work.

"The Chamber Music Society of America, an organization which has given five concerts in New York this winter, and has affiliated units in various other cities, offers the best in chamber music, played by foremost artists and ensembles in this field. The concerts are given in small halls or in private homes. The audience is limited to 200. This does not mean that our subscription list can accommodate only that number. We will, of course, enroll as many as wish to attend these events, but each program is heard by an audience of the stipulated size. The program may be repeated for another group, or other patrons may hear other artists or ensembles. The series can be rotated, until each audience unit has heard a number of combinations. We have provided commentators for the programs—well informed musicologists, who give some pertinent information about the music and the composers in an informal and entertaining fashion. This gives the hearers definite associations for the music they hear. Added interest comes through knowing at what period in the composer's life this particular work was written, what inspired it and what contributory factors entered into its conception.

PLANS GROUPS IN FIFTEEN COMMUNITIES

"It is our intent to organize units of the Chamber Music Society of America in about fifteen towns and cities next season. Ultimately, we hope for about 150 or 200 local organizations. The movement is by no means to be restricted to the larger centers. By this plan, small cities and towns and villages may hear the best in chamber music at a reasonable price and in its rightful setting.

"We are enabled to keep our subscription prices down, first by the fact that the society is a non-profit making institution. We do not expect to make money, and any surplus funds that exist at the end of a season will go to help needy American artists and music students. Secondly, we can obtain the services of the best talent by offering them a long series of concerts. Railway fares will be negligible because we shall organize in towns a short distance apart. In this way, we will have several 'chains' of towns, and tours may be arranged so that traveling expense comes to very little, and, with the small audience groups, several concerts may be given in the same city.

EDDY BROWN, founder and president of the Chamber Music Society of America. (Photo © Kesslere.)

"We also expect to have other courses in New York City next season. For our first season, the events have been given in exclusive homes, and the opening program took place at the Society of Colonial Dames. However, we do not mean to confine ourselves to any particular clique or social strata.

PROVIDING EMPLOYMENT FOR ARTISTS

"The society, as I have explained, does, initially, a much-needed service for chamber music by taking it out of the large halls, where its essential delicacy and intimate character is out of place. The formation of branch societies in so many towns and cities will provide employment for a long list of artists and ensembles who meet our standard. And, what is most important, the American public is given an opportunity to hear and grow to love one of the most exquisite forms of musical art.

"The promotion of any sort of musical knowledge in our country is a project worthy of honor and cooperation, but chamber music is the form most appropriate for a place in home life. People should associate it with their daily lives and social intercourse. Children should grow up familiar with this kind of musical expression, should learn to take part in it and receive their first impression of musical structures through this simpler and more easily grasped medium before attempting to assimilate the larger forms."

M. L. S.

Washington, "Parent of Soothing Airs"

(*Continued from page 6*)

the Arts in succession will take root and flourish amongst us."

Washington graciously accepted the honor, and on February 5, 1789, replied to the musician in part:

"But, my dear Sir, if you had any doubts about the reception which your work would meet with—or had the smallest reason to think that you should need any assistance to defend it—you have not acted with your usual good judgment in the choice of a Coadjutor;—for, should the tide of prejudice not flow in favor of it (and so various are the tastes, opinions & whims of men, that even the sanction of Divinity does not ensure universal concurrence) what, alas! can I do to support it?—I can neither sing one of the songs, nor raise a single note on any instrument to convince the unbelieving.—But I have, however, one argument which will prevail with persons of true taste (at least in America)—I can tell them that *it is the production of Mr. Hopkinson.*"

A SPONSOR OF MUSICAL EDUCATION

No man in America in the eighteenth century was more fully cognizant of the value and advantages of music than Washington. For the children under his care, he provided a musical education in so far as it was possible. His ledgers show innumerable entries of cash payments to "ye Musick Master." Only the best musicians in the country were retained to give Nelly Custis harpsichord lessons.

The composition of patriotic music, and stirring marches for the army's fife and drum corps was encouraged by the Commander-in-Chief of the Colonial forces. Every victory for the American soldiers was the theme of a spirited number; and these songs fired not only the populace, but the ragged and weary army as well.

Music, of course, was provided at most of the balls, assemblies, and levees given by President Washington or staged in his honor. Dancing was one of his chief delights, and he was "conspicuous for his graceful and elegant dancing of the minuet." Had the General been indifferent to music, it is hardly likely that his dancing of the minuet would have been so regarded. A popular march of his day, Successful Campaign, was one of his favorite dance tunes. The Hay-makers' Dance was another.

It is obvious that the Father of his Country was a true friend, lover, and patron of music. He was, in the words of the Ode on the Birthday of His Excellency George Washington, a "parent of soothing airs and lofty strains."

San Carlo Company in New York Engagement

Fortune Gallo is presenting the San Carlo Grand Opera Company to New York in a limited engagement, which opened with a performance on February 22, at the Casino Theatre, formerly the Earl Carroll. Since last August Mr. Gallo's organization has been on tour, visiting the principal eastern cities between Philadelphia and St. Louis. Before proceeding to California, where the company has been engaged for a six weeks' season in San Francisco, Los Angeles and other cities on the Pacific Coast, Mr. Gallo is presenting his artists here in a varied repertoire, sung in Italian, French, German and English.

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"THRILLS AUDIENCE"

Seattle Post-Intelligencer, January 16, 1934.

"A POETESS OF THE KEYBOARD, AND CREATES BEAUTY IN HER OWN IMAGE."

Redfern Mason, San Francisco Examiner, January 22, 1934.

"A GREAT ARTIST . . . AN OUTSTANDING VIRTUOSO."

Dallas Morning News, February 5, 1934.

Winifred Christie
and the
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"AN IMPRESSIVE NEW INSTRUMENT—PERHAPS *THE* PIANOFORTE OF THE FUTURE"

San Francisco Chronicle, January 22, 1934.

"The logic, scrupulousness and clarity of her playing were enlivened by the warmth and imaginativeness in Mme. Christie's own nature."—*Eugene Stinson, Chicago Daily News, Feb. 12, 1934.*

"Played again with brilliant results."—*Glenn Dillard Gunn, Chicago Examiner, Feb. 12, 1934.*

"She depends upon musicianship rather than showmanship, which, after all, is good for the new invention."—*Edward Moore, Chicago Tribune, Feb. 12, 1934.*

"The exceptional pianist plays as a superb artist should play."—*Herman Devries, Chicago American, Feb. 12, 1934.*

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RUTH SWARTHOUT
AUDITORIUM HOTEL CHICAGO, ILL.

Berlin Stages Zemlinsky Opus And Revision of Strauss Opera

(*Continued from page* 5)

death and is about to be executed when word is brought that the Emperor is dead, and that his son, Pao, the new emperor, has declared a general suspension of the death sentence, and requires the judges and the judged to appear before him at Peking (the whole of this court scene is broad comedy). (7) A snow scene in the mountains. Haitang and her brother, Tschang-Ling, who has been convicted of *lèse majesté*, are being dragged by soldiers to Peking. (8) The throne-room of the Emperor. All the principal characters are brought forward. There are claims and counter-claims, and to decide the matter of guilt and maternity, the Emperor orders the baby to be placed in a circle of chalk. The two mothers each take an arm and pull. Mrs. Ma drags the baby roughly away while Haitang makes no attempt to hold him. The Emperor declares Mrs. Ma and her accomplices guilty. (9) Dream curtains drop, cutting off the room. In this supposedly mystic setting Pao declares himself the father of the child and announces that Haitang shall be his wife.

Dramatically speaking, this is all excellent except the end, where the explanation is given of how Pao followed Haitang to the house of Ma and entered her room. . . . This Romeo and Juliet scene should have been made something of in its proper place.

Where the Music Fails

As to the general effect of this drama with Zemlinsky's music, it can only be described with recourse to technicalities.

What would one think if, in a symphonic score, certain secondary, unimportant and non-thematic voice parts were to be so overemphasized as to overshadow melody and counter-melody, throwing out of balance the entire orchestral fabric? Such writing would of a certainty be considered offensive, unacceptable, absurd. Yet this is just what Zemlinsky does in his score, the objectionably over-stressed, non-thematic parts being given to the singers on the stage. It is not the fault of the singers. It is due partly to the far too tenuous instrumental arrangement but chiefly to the fact that the human voice almost never has the guiding theme.

The score, in so far as it could be heard, seemed extremely effective, disclosing technical efficiency and a creative gift of a high order. These qualities were fully evident in the interludes and in certain dramatic moments where the orchestra was forceful enough to merge with the voices of the singers. But in all of the soft parts the effect of spoken dialogue, of non-thematic recitative and of almost equally non-melodic arias, was simply exasperating.

It is no wonder that the audience at the second Berlin performance of the work was small and that there was scarcely any applause except by a handful of devotees.

An Excellent Performance

This is all the more deplorable in view of the fact that the production was in every particular superlatively excellent. The settings were admirably conceived and executed; the conductor, Robert Heger (a confirmed modernist whose earliest love was Pélléas et Mélisande) put his whole soul into the conquest of the score's insuperable problems and the artists were perfectly cast.

Susanne Fischer was sweet, delicate, deliciously appealing as Haitang. Tschang-Ling, her brother (Herbert Janssen) proved himself to be an excellent actor with musicianly feeling. Marcel Wittrisch scarcely looked the part of Pao, the Prince, afterwards the Emperor, but sang acceptably. The other male rôles—Tong, the tea-house proprietor (Fritz Soot), Ma (Fritz Krenn), Tschu-Tschu the judge (Otto Lange) and Tschao, his secretary (Karl Neumann) were, all four of them, vital impersonations. They were the life of the party, alternating broad comedy with subtle humanisms arising from the Oriental philosophy and amorality upon which the play rests.

As Yu-Pei, the first wife of Ma, the villain of the piece, Margarete Arndt-Ober was deeply impressive and sang with superb beauty of tone and emotional intensity. The smaller rôles—the mother, the midwife, the twin coolies, the two soldiers, and the flower girl—were most adequately filled and completed as perfect an ensemble as one could wish for.

Destructive for German Ideals?

It appears to be the opinion of a goodly number of people here that such opera is destructive to German ideals. One official or semi-official spokesman points out that this is what German music would have descended to if Chancellor Hitler had not stepped in and put a stop to it. (*"Die Musik ist historisch zu werten . . . historisch etwa in dem Sinne: Höre, deutsches Volk, auf diesem Geleise wärest du in den Abgrund geglitten, wenn nicht einer gekommen wäre, der in der Stunde höchsten Not und Gefahr dass Steuer herumgerissen hätte, nicht nur politisch, sondern auch künstlerisch."*)

One auditor was heard to ask why the work was ever permitted to be given at the State Opera House; another exclaimed: "If the modernists like that sort of thing, let them buy tickets for it, occupy seats and keep it going."

At this writing the latest reports are that the advance sale is small. However, the same is true of Reznicek's Donna Diana, and the reason in both cases is probably bad opera rather than the reaction of constructive nationalism.

The Egyptian Helen Again

An altogether different type of première, which could truly be listened to, was the revised version of Die Ägyptische Helena by Richard Strauss. Of this great work the first act is as it was; the action of the second act has been turned around, with the hope that it would be more easily understood, and Strauss himself, with his extraordinary energy, has rearranged the music. In spite of all this effort, trouble and expense, the opera remains a mythological mystery, with the machinations of magicians and ancient gods, invisible to human eyes, involving the plot in a maze of insoluble confusion.

Which is, however, a matter of indifference. At least, this one Straussian sat back and simply revelled in the music, soaked it all in like an acquisitive, Rooseveltian, gold-absorbing sponge, caring not at all whether it was the voice of Poseidon, the god of the fishes (and sponges), singing through the all-wise shell, like an aqueous Erda, Aithra the sorceress, the genuine or the peroxide Helen, Sheik père or Sheik fils, or the deluded and much befuddled King Menelas, whose voices were so exquisitely blended into the iridescence of the myriad facets of the polychrome jewel that is this symphonic score. Who cares for the magic of the Egyptian Aithra when Strauss holds the wand? The stage action is, after all, only a more or less superfluous, colorfully emblazoned program note which, like the libretto, may be read or left unread as mood and whim dictate. Such music as this needs no prop.

Menelas' Aryan Helen

As a matter of fact the plot, divested of its magic, is simple enough. Throughout the two acts Menelas, who enters like an old-time buccaneer with his knife between his teeth, suspects his wife of infidelity, is just about all keyed up to plunge what detective story writers call "the lethal weapon" into the lady's breast. At every opportunity he exhibits the dagger until it becomes slightly ridiculous. The whole of the second act is full of desert sheiks and their followers, enamored of this blonde Aryan Helen. Menelas kills one of them for his excessively bold attentions. When finally he perceives his wife's ability to resist the appeal of the dark-haired and swarthy faced Hollywood stars, he probably thinks she has stood the test, turns his back on Reno for good and all, and welcomes her back to the fireside.

Under the direction of Robert Heger, the music was magnificent. The leading rôles were effectively sung, but were histronically colorless and lacked character and individuality. They were filled by Viorica Ursuleac (Helena), Franz Völker (Menelas), Susanne Fischer (Aithra), Walter Grossmann and Helge Roswaenge (the Sheiks).

There was a very large and distinguished audience, and after the final curtain the applause continued until Conductor Heger and Marie Gutheil-Schoder, stage manager, took their bows with the artists.

Hofmann's French Pupil

Among the Berlin appearances which will go down in the annals of the season as outstanding successes is that of the young French pianist, Robinault, a pupil of Josef Hofmann. Twenty-one years of age and very frail looking, he proved himself to a delighted audience to be a virtuoso of high rank. True, his Bach-Tausig organ toccata and fugue and Schumann's Symphonic Studies were not exciting, but in four of the less hackneyed and most difficult Chopin etudes, in the Chopin G minor ballade and in a Debussy group, he displayed speed and precision combined with force, *bravura* and sound musicianship that made a stirring appeal.

The Debussy, especially, was so particularly well done as to be quite exceptional. Here was not the esoteric, mystic, pale-tinted Debussy with which one is so often afflicted, but the real man as he was to those who knew him—virile, dazzling, magnetic, with controlling intelligence immersed in classicism behind his strange Gallic modernism. Robinault filled in the interstices, made the French lion shake his mane and roar, but without minimizing the subtleties, the darkly rich sonorities. One could listen to such music, so played, all night.

Franco-German Rapprochement—in Music

Perhaps this concert was timed to fall within the week of *rapprochement* here. At all events, on the evening before Kleiber presented a French program: Berlioz' Romeo and Juliet and the Roussel symphony—the one that was composed for the Boston Symphony Jubilee—and French cavalry officers were here for the equestrian competitions given in connection with the celebration of Farm Week (Grüne Woche).

Roussel's work was much liked and the composer was present to acknowledge the hearty applause. Also its inclusion brought much praise for Kleiber, most of whose recent programs have been deadly dull.

Graveure à la Hollywood

In the Philharmonie, the largest hall in Berlin, Louis Graveure (movie star, among other things) gave a recital before an audience of fans that filled every inch of space and attested by applause, cheers and insistence upon innumerable encores, to its devotion to the popular idol. Graveure's program, a "popular" one, included Lieder by Schubert, Schumann and Brahms, arias from the best known operas of Leoncavallo, Massenet and Puccini, and tone films gems (more or less) by Künnecke and Meissel, these accompanied by Meissel himself.

Graveure's recorded offerings are so continually before the public that there is no need to shower superfluous praise upon the voice and art of this noted baritone-now-tenor. After the show a very picturesque mob scene was played out on the steps leading up to the door of the greenroom, closely guarded by heavy-weight bouncer-ushers who permitted entrance by twos and threes—flushed females, pomaded patent leather kids, and delicious, aspiring sweet-sixteens, with all the Hollywood air and flair. A strange event!

Eidé Noréna, Metropolitan Soprano, Finds Ours a Stimulating Country

Norwegian Artist, Concluding Concert and Opera Tour, Tells of Plans for European Appearances

Eidé Noréna, preparing to leave her New York hotel for Philadelphia, where she was to sing with the Metropolitan forces that evening, was interviewed by a representative of the Musical Courier while the hairdresser waited, the prima donna's maid packed and the clock called attention to the approaching hour of her train.

Mme. Noréna, gracious and serene in spite of the ticking time-piece, found a moment to answer a few of the questions which crowded to her visitor's mind.

"This is my fourth visit to America," the Norwegian soprano said. "I was with the Metropolitan last year as well as this season, as you know, and I sang two winters with the Chicago opera forces.

"I find your country stimulating and delightful," she went on, without waiting for the conventional query. "The audiences are alert, intelligent and appreciative, the social and artistic contacts are enjoyable, and, as for the climate—well, vocally I must say it is dangerous, with the sudden changes from spring-like warmth to sub-zero depths; but, viewed simply as the weather background for ordinary pursuits of life, I like it. For one thing, it allows a woman a more varied wardrobe than a more consistent climate.

Loves Winter Sports

"For a singer, though, it has its disadvantages. Personally, I think that frigid temperature is ideal for a voice—the tone seems clarified, sparkling. Abrupt variance, however, carries peril. It was with this fact in mind that I was forced to cancel an engagement I had made to judge the New York State Championship Ski Tournament held by the Norsemen Ski Club of New York. I should have been pleased to witness this event and help select the winners, but I dared not risk what it might do to my throat."

Photo by André, Paris.

EIDÉ NORÉNA

"I have heard," the interviewer ventured, "that you yourself are an expert at this sport."

"In Norway we all do it," replied Mme. Noréna. "I am considered good at skiing, and I find pleasure in it. Lately, living in France so much, I haven't had opportunity to keep in practice, but I don't believe my skill has left me."

The singer, asked about her coming departure for Europe by the SS. Majestic, briefly outlined her immediate plans. She will appear in Turina and Naples, Monte Carlo, then an engagement in Paris. In June she goes to London, where the Covent Garden audiences will hear her.

"My season in America," she said, "has been a crowded but interesting and enjoyable interval. Besides my appearances with the Metropolitan, my New York recital in Town Hall had to be fitted into the schedule, as well as concerts in Boston and Washington, D. C. Arranging all those dates into the period of my stay was like the expert packing of my clothes which my maid has now almost finished, I see, and which recalls to me another schedule—that of my train."

This gentle reminder of the number of seconds which the clock had devoured during the interview left the visitor no choice but to relegate further inquiries to the future.

"I have many more questions to ask you," Mme. Noréna's caller said invitingly.

"Keep them green in your memory," recommended the singer, smiling. "I will be back in this country next season."

M. L. S.

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METROPOLITAN OPERA

TRAVIATA, FEBRUARY 12 (MATINEE)

A special matinee on Lincoln's Birthday brought a repetition of Verdi's Traviata, with Lucrezia Bori presenting her expert portrait of Violetta and Richard Crooks, making his reëntry for the season, as a fine-voiced Alfredo. Miss Bori's interpretation of the self-sacrificing courtesan retains all its grace and dramatic power as well as vocal allurement, and she was repeatedly fêted by the audience both after her principal arias and in curtain calls. Mr. Crooks' return had attracted a special delegation of his admirers, who were warm in their approbation for his moving singing and lyrical warmth of tone. The American tenor has grown in ease of stage deportment, and gave a buoyant and manly dramatic conception of his rôle. Others heard were Giuseppe De Luca, a routined and suave Germont; Elda Vettori, as Flora; Philine Falco, Annina; Angelo Bada, Gastone; Alfredo Gandolfi, a dramatically effective and excellent-voiced Baron Douphol; Millo Picco, Marquis d'Obigny, and Paolo Ananian, Doctor Grenvil. Rita deLeporte, Giuseppe Bonfiglio, Mildred Schneider and the ballet corps danced in Act III. Tullio Serafin conducted a musical and restrained reading of the favorite score.

TRISTAN AND ISOLDE, FEBRUARY 12

Lauritz Melchior (Tristan) and Frida Leider (Isolde) gave an emotionally stirring interpretation of this eloquent Wagnerian score on Lincoln's Birthday evening. In superb voice both artists proclaimed the passion utterances of the deathless music. Beauty of tone, mastery of style and depth of interpretative portrayal characterized their efforts. Maria Olszewska, the Brangaene, sang for the first time this year. Her presentation of the part was only marred by over-acting. The competent associates were Friedrich Schorr (Kurvenal), Ludwig Hofmann (King Marke), Arnold Gabor (Melot), Hans Clemens (A Shepherd) and James Wolfe (The Steersman). Artur Bodanzky, although conducting a pedestrian interpretation of the overture, directed with sincerity and conviction. The crowded auditors were deeply appreciative for the pleasures awarded them and recalled the artists many times.

MADAM BUTTERFLY, FEBRUARY 14

The second hearing this season of Puccini's Madam Butterfly at the Metropolitan drew a large and responsive audience. The cast, a familar one, brought Elisabeth Rethberg as Cho-Cho-San; Giovanni Martinelli, the Pinkerton, and Richard Bonelli singing Sharpless, with Miss Wells and Messrs. Ananian, Bada, Malatesta and Picco in minor rôles.

Mme. Rethberg's portrayal was sympathetic and vocally appealing. She sang the Un Bel Di beautifully and was warmly received. She also shared honors with Ina Bourskaya, the Suzuki, in the second act duet. Martinelli seemed to be in especially happy mood and sang with brilliancy and verve. Bonelli did well with the part of the Consul, his rich and sonorous voice particularly effective. Vincenzo Bellezza conducted.

SALOME AND GIANNI SCHICCHI, FEBRUARY 15

Frederick Jagel was a new Herod in the cast of Strauss' Salome and gave a convincing portrayal of the tetrarch. He was in excellent voice, had perfectly mastered the difficult and intricate vocal measures of his rôle, and was natural in his acting. In fact he added another step to his upward career as an artist. The rest of the cast was the same as in previous performances. Goeta Ljungberg is gaining in confidence every time she sings the exacting title part. Dorothee Manski and Friedrich Schorr excelled as Herodias and Jokanaan, respectively. Helen Gleason made a favorable impression as A Slave. Others in the performance were Hans Clemens, Doris Doe, Arthur Anderson, Marek Windheim, Giordano Paltrinieri, Angelo Bada, Max Altglass, James Wolfe, Louis D'Angelo, Arnold Gabor and Alfredo Gandolfi. Artur Bodanzky was the conductor.

Preceding the Strauss opus was Puccini's merry one-act opera, Gianni Schicchi, in which Giuseppe De Luca in the title rôle and Editha Fleischer as Lauretta were particularly effective. Nino Martini was well cast as Rinuccio, his lyric voice carrying well through the auditorium. Others taking part were Ina Bourskaya, Giordano Paltrinieri, Lillian Clark, Frank Castino, Paolo Ananian, Virgilio Lazzari, Louis D'Angelo, Elda Vettori, Pompilio Malatesta, Alfredo Gandolfi, James Wolfe and Arnold Gabor. Vincenzo Bellezza conducted.

DAS RHEINGOLD, FEBRUARY 16 (MATINEE)

The only performance this season of Das Rheingold was offered on Friday afternoon as the second production of the Wagner cycle. Sung magnificently by an illustrious cast and conducted by Artur Bodanzky with masterly precision, this first music drama of the Ring received the absorbed attention of the crowded auditors for two hours and a half without interruption. They listened with reverence to the unfolding of the thematic revelations later to be developed in Die Walküre, Siegfried and Götterdämmerung.

It is to be regretted that this great work is produced so rarely by the Metropolitan forces, for, in addition to the theatrical effectiveness of it, the music is an astounding oracle. From its measures were evolved the three successive works of the Ring and the manner in which the themes of the fire, the water, the curse and the *leit-motifs* assigned to the characters are knit into the score, later to be expanded, completely displays the supreme genius of Richard Wagner.

Ludwig Hofmann was the Wotan of the afternoon. Singing efficiently, he nevertheless seemed to be a lay figure without the potency necessary for adequate interpretation. In startling contrast was the excellent portrayal of Fricka by Maria Olszewska. Karin Branzell was a vocally impressive Erda, delivering her oracle with dignity and warmth of utterance. Hans Clemens as Loge, lacked the subtle malevolence with which the rôle is written, acting and singing with a puckish quality unsuited to proper interpretation. Gustav Schützendorf, however, was unusually fine as Alberich. He not only sang splendidly but offered an interpretation which was malignantly effective. Arthur Anderson and Emanuel List, singing Donner and Fasolt, were histrionically adept, and their uncouth tonal passages were sung with vigor. Special praise is due to Marek Windheim for his masterly characterization of Mime—one of the best ever presented at the Metropolitan. Editha Fleischer, Rose Bampton and Doris Doe were vocally attractive as the Rhine Maidens, as was Dorothee Manski in the rôle of Freia. The small parts of Froh and Fafner were taken by Alfio Tedesco and James Wolfe.

AIDA, FEBRUARY 16

In her second appearance since she joined the roster of the Metropolitan Opera Company, Cyrena Van Gordon acquitted herself admirably in her interpretation of Amneris, a rôle with which she is entirely familiar both vocally and dramatically through her past association with the part. Her rich voice, marked for its tonal precision and wide range, coupled with her highly dramatic abilities, was one of the high spots of the performance which the audience readily recognized. Maria Müller, again in the title rôle, was warmly applauded for her artistic portrayal of the captive slave girl. Her pure tonal resources, which were handled with consummate finesse, aided and abetted by her finished dramatics, were delightful assets to the splendor of the opera. Arthur Anderson was impressive in his interpretation of the King as a truly regal figure. The sonority and fullness of his voice were instrumental in the creation of this impression. The other members of the cast were Lillian Clark, a Priestess; Carlo Del Corso, Radames; Virgilio Lazzari, Ramfis; Armando Borgioli, Amonasro, and Giordano Paltrinieri, a Messenger. Tullio Serafin was the conductor.

FAUST, FEBRUARY 17 (MATINEE)

The season's second performance of Gounod's Faust was heard by the Saturday afternoon audience. The Marguerite was Eidé Noréna, pictorially lovely and the exponent of a vocal line of surpassing beauty. Mme. Noréna has the rare threefold endowment of tonal strength and purity, visual appeal and histrionic adroitness. These are qualities which register unfailingly with an audience, and the soprano received her customary rounds of applause.

The title rôle was a vehicle for the seasoned art and golden tones of Giovanni Martinelli. He, too, scored a personal success, and another in the list of those distinguished by the plaudits of the house was Lawrence Tibbett, singing with power and colorful characterization as Valentine. Ezio Pinza was Mephistopheles, sonorous in voice and sinister in portrayal. He deserved the approval indicated by his hearers. Minor parts fell to Gladys Swarthout, Henriette Wakefield and Paolo Ananian. The conductor was Louis Hasselmans.

LOHENGRIN, FEBRUARY 17

The twenty-ninth production of the Metropolitan this season brought an excellent first performance of Lohengrin with a cast enlisting the services of Dorothee Manski

(Continued on page 27)

HARRIET COHEN

PIANIST

New York Critics Unanimous in Praise!

TOWN HALL RECITAL, FEB. 1, 1934

". . . Harriet Cohen has enlivened several concerts of the season to date . . . the all English program was introduced by music more securely in a great tradition. . . . . All of this had its distinctive charm. . . . Miss Cohen was both the mistress and servant of this music, and her audience expressed its approval wholeheartedly." —*I. K. in N. Y. Sun*

"That gifted English pianist, Harriet Cohen, gave her attention exclusively to English music—she achieved a pocket guide to English fashions in tone . . . playing with engaging charm the pianist turned to a suite by Henry Purcell that invites no end of enthusiastic comment . . . did full justice to these uncommonly fine unearthings from an early English treasure trove playing them with an appropriate intensity of feeling and a warm, pliable touch. . . . Thomas Arne's Sonata completed the delights uncovered in her Pandora's music box of British antiquity." —*L. B. in N. Y. World-Telegram*

"Something more than a concert was provided by Harriet Cohen—the whole was a delightful study of the foremost English composers. . . ." —*J. P. A. in N. Y. Evening Post*

". . . Miss Cohen, always earnest and often ardent, came well prepared with voluminous tone, fine sense of proportion and impressive technical outfitting. She displayed her customary good qualities in musicianship and temperamental vim. . . ." —*Leonard Liebling in N. Y. American*

". . . Miss Cohen's work merited high praise for technique, intentness and apparent thorough realization of the composer's intentions." —*F. D. Perkins in N. Y. Herald Tribune*

". . . Miss Cohen placed her entire abilities at the disposal of her compatriots. Her interpretations of the early music caught the feeling of the composers and their time. She is to be commended for presenting an interesting program. The audience showed its appreciation." —*H. T. in N. Y. Times*

SOLOIST: New Chamber Orchestra
Bernard Herrmann, Conductor
TOWN HALL, DEC. 3, 1933

". . . Next in interest was Bax's 'Saga Fragment,' for which Harriet Cohen, to whom the composition is dedicated, played a brilliant and sensitive piano. . . ." —*H. H. in N. Y. Times*

"Miss Cohen gave a polished performance in Ralph Vaughan Williams's 'Charterhouse' suite and Arnold Bax's 'Saga Fragment.'" —*F. D. Perkins in N. Y. Herald Tribune*

"Miss Cohen played with virility, impetus and warm devotion." —*Leonard Liebling in N. Y. American*

"Miss Cohen played delightfully with the orchestra in performances of Vaughan Williams's 'Charterhouse' suite and the 'Saga Fragment' of Bax." —*Oscar Thompson in N. Y. Evening Post*

"Williams's 'Charterhouse' suite and Arnold Bax's 'Saga Fragment' came next and enjoyed the valuable aid of Harriet Cohen—these works were written for the admired British pianist. Miss Cohen played charmingly." —*N. Y. Sun*

". . . Miss Cohen played with facility and smoothness . . . musicianship and authority." —*N. Y. World-Telegram*

SOLOIST: New York Orchestra
Nikolai Sokoloff, Conductor
CARNEGIE HALL, JAN. 16, 1934

". . . The most important number on the list was the newly written piano concerto of Ralph Vaughan Williams, dedicated to Harriet Cohen, who was the soloist. . . . Miss Cohen played with devotion and with beauty of tone and style." —*W. J. Henderson in N. Y. Sun*

". . . played with vigor and a sympathy which gave to many passages an eloquence not altogether inherent in the music." —*Brooklyn Daily Eagle*

". . . The Vaughan Williams concerto certainly deserved to be played. . . . Miss Cohen did her part with sympathy and understanding of one familiar with the score . . . she imparted surprising strength." —*H. T. in N. Y. Times*

". . . Miss Cohen's performance was distinctly skillful and vigorous, showing the understanding of the music to be expected of an artist who has introduced it both to this country and her own." —*F. D. Perkins in N. Y. Tribune*

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NEW YORK CONCERTS

FEBRUARY 12

Beethoven Association The fourth concert of the season by the Beethoven Association attracted a capacity audience and had one of the most brilliant arrays of artistic talent heard this year. The participating musicians were Lotte Lehmann, soprano of the Metropolitan Opera; Myra Hess, pianist; Mishel Piastro, violinist and concertmaster of the New York Philharmonic Symphony Orchestra; Felix Salmond, cellist, and Erno Balogh, composer-pianist, who acted as accompanist for Mme. Lehmann. The audience, in which were many musical notables including Toscanini, was warm in its applause for the eminent artists throughout the evening.

Mme. Lehmann sang a group of Lieder by Brahms, Franz and Strauss, and a song by Mr. Balogh, Wo ich heut' gewesen. Her fine gifts as a Lieder singer were displayed to their best advantage in such numbers as Franz' Im Herbst, which was a supremely moving piece of dramatic interpretation. She was equally happy in establishing lighter moods, as in Brahms' Ständchen, and Strauss' Zueignung had to be repeated after long-continued applause. In resplendent tonal qualities and power of utterance, her singing was that of a strong and vital personality. Mr. Balogh shared in the applause for his well-written composition.

The distinguished instrumental ensemble was dominated by Myra Hess' fine and authoritative piano performances, marked by tonal limpidity and exquisite color, strong intellectual qualities and mature mastery of the keyboard. Mr. Piastro's fluent violin style was admirably displayed, and Mr. Salmond gave seasoned tonal and technical artistry to his contributions. The works performed were Beethoven's variations on Ich bin der Schneider Kakadu, a brilliant example of the genial and masterly constructive skill of this composer, reared on an inconsequential little tune, and Brahms' noble and powerfully written trio in C, op. 87, for piano, violin and cello.

FEBRUARY 13

National Orchestral Association The National Orchestral Association (Leon Barzin, conductor) presented an all-Russian program at Carnegie Hall on Tuesday afternoon. The soloist was Nikolai Orloff, heard in Rachmaninoff's piano concerto No. 2 in C minor. The other composers represented were Glinka, Moussorgsky and Borodin.

Mr. Orloff took his seat at the piano amid welcoming applause. The performance was a triumph for the pianist, and it was shared by Mr. Barzin and his men. The stately score, with its formidable difficulties and swelling dynamics, was given masterly treatment by Mr. Orloff. His technic coped with the mechanical intricacies in brilliant style. The poetic richness of the work received full exposition at his hands. He was recalled for repeated bows at the end.

The other numbers, purely orchestral, gave Mr. Barzin's organization further opportunity to display their unity, response and command of instrumental resources. A training orchestra, this body has polish and finely welded tone, and an elasticity that makes it a sensitive medium of artistic expression.

New York Orchestra A Russian program was given by the New York Orchestra (Nikolai Sokoloff, conductor) in Carnegie Hall on the same evening. The first hearing in this country was given to an overture, The Fiancé, by Nicolas Nabokoff. The brief work, based on a poem by Pushkine, is unpretentious and lyrical, with certain evidences of originality in its nostalgic harmonic color. The composer bowed from a box in response to applause. The main item in this concert was Rachmaninoff's second symphony in E minor, heard in a revised version made several years ago by the composer at the request of Mr. Sokoloff. It remains a work constructed on broad lines and of considerable vitality and eloquence, though of traditional idiom and structure. At times there is a suggestion of Tschaikowskian influence. The performance was one of unusual effectiveness and at the close there were repeated recalls for the conductor, with the men standing. The second half of the concert included performances of Moussorgsky's A Night on Bald Mountain, Liadoff's Enchanted Lake and the introduction and march from Rimsky-Korsakoff's Le Coq d'Or, all of which had an enthusiastic reception from the audience.

Musical Art Quartet The Musical Art Quartet (Sascha Jacobsen, first violin; Paul Bernard, second violin; Louis Kievman, viola; Marie Roemaet-Rosanoff, cello) was assisted by Simeon Bellison, solo clarinet of the Philharmonic-Symphony Society of New York, for its Town Hall program. The list included the quintet in B minor, op. 115, for clarinet and strings (Brahms), Italian Serenade (Hugo Wolf) and quartet in E flat, op. 127 (Beethoven). Despite extremely cold weather, there was a fair-sized crowd on hand to hear this absorbing and appealing music played by eminently skilled performers.

The Wolf composition is a novelty as arranged for string quartet. In its original form it is written for strings with solo viola, two flutes, oboes, bassoons and horns. However, this is not an ordinary transcription; Wolf made his own quartet arrangement. It is bright and delicate music and proved an appropriate interlude between the two main numbers. The Brahms quintet, one of the masterpieces of chamber music, had a trenchant and searching but perhaps overly restrained and quiet performance by the five artists. It was marked by refinement of delivery and afforded pleasure. Mr. Bellison gave an excellent display of consummate artistry, bringing forth all the tonal coloring, pellucid purity and plaintive charm of which the clarinet is capable. The Musical Art Quartet, in their usual communicative vein, played the other two offerings with verve, delicacy and nicely balanced ensemble.

FEBRUARY 14

Eidé Noréna Modishly gowned, smiling, charming in manner and bearing, Eidé Noréna pleased the eyes of her auditors at once when she appeared for the first number of her song recital at Town Hall.

It did not take her long to appeal also to the ears, minds, and fancy of her listeners, for in her opening group she quickly established herself as a sincere, accomplished interpreter and possessor of a voice splendidly fitted for the concert room.

Mme. Noréna displayed stylistic authority, ease of emission, and perfect handling of text, in Handel's Care Salve; Donaudy's Spirate Pur, Spirate; and two arias from Mozart's The Magic Flute and Abduction from the Seraglio. Of songs in the regular concert form there were examples by Fauré; Debussy's Fantoches; Schubert's, Wohin and Du bist die Ruh; Liszt's Oh! Quand je dors; Marx, Strauss, Gröndahl, and Grieg. (The Norwegian compositions were done in their original tongue.)

It was a pleasure to hear a recitalist so purposeful in her artistic intentions and so secure in their execution. Her tones, of sweet and youthful quality, adapted themselves readily to many moods. There was unfailingly smooth delivery with expertly lined phrasing. In moments of climax, Mme. Noréna produced abundant vocal power. Debussy's Fantoches and Schubert's Wohin were done with such winning effect that they had to be repeated.

The warmest kind of applause went to Mme. Noréna, who entertained her audience with an additional list of encores.

Oskar Shumsky Oskar Shumsky, twenty-one-year-old violinist of Philadelphia, who has made previous appearances in New York and in his home city, gave a recital in Town Hall before an interested audience. Mr. Shumsky, who has studied with Efrem Zimbalist at the Curtis Institute, had as accompanist Vladimir Sokoloff, a graduate pupil of Harry Kaufman at the same institution. The program was composed of familiar test-pieces for the violin, including the Bruch concerto in G minor, La Folia by Corelli, the Devil's Trill sonata of Tartini, Schumann's Romance in A major and Brahms' Hungarian dance in F minor (the latter four works arranged by Kreisler), Heifetz' transcription of Hora Staccato by Dinicu, and Wieniawski's Polonaise Brillante in D major. The young violinist showed possession of a warm and lyrical tone of fine breadth, in legato playing. His technical and stylistic graces were also displayed to good advantage, particularly in the Tartini sonata. There were moments in which Mr. Shumsky's tone lost something of its color in rapid passage work. But his equipment seems one of genuine worth and promise, with natural musicianship and poise as one of the important factors. The audience gave especially warm applause after the concerto, and called for encores at the close. Mr. Sokoloff proved himself an accompanist of discretion and musical sensitivity.

FEBRUARY 15

Haarlem Philharmonic Guiomar Novaes, Brazilian pianist, and Chase Baromeo, bass-baritone of the Chicago Opera Company, gave the season's fourth musicale of the Haarlem Philharmonic in the grand ballroom of the Waldorf-Astoria on February 15.

Miss Novaes represented the classic by numbers of Bach and Gluck-Saint-Saëns. Her next appearance brought a Chopin passage, and she ended the program with a modern Spanish piece and the Children's Scenes of Octavio Pinto. This pianist is one to command instant attention and maintain the interest of the audience from the first note she strikes to the last. Granting her technical prowess and grasp of musical content, the secret of her potent spell would seem to lie in the magnetism and vitality of her playing. She approaches all types of piano music with authority, but authority clothed in grace.

The singer varied his offerings from three Schubert numbers, through an operatic excerpt to songs in English. His tones register their chief appeal for volume and richness of quality. He has a fine sense of musical line and dramatic value. His expert accompanist was Stuart Ross.

There was the usual large audience, and both artists were called back for numerous encores.

Philharmonic Orchestra Arturo Toscanini and the ninth symphony by Beethoven always are a mighty combination and when the *maestro* conducted that work on this evening at Carnegie Hall he drew a large number of extra auditors beside the regular subscribing patrons.

The eighth symphony was the other half of the program, and by performing the two works, Toscanini ended the cycle of all the Beethoven symphonies given by him this season.

It is superfluous to tell again how Toscanini interprets the Ninth, with what thorough understanding, sincere feeling, and searching power of analysis. The message of the prodigious score reaches the hearers overpoweringly. Last week, as usual they extended ovations to the leader, in which he asked his orchestra to share, for the playing had been of such high degree that it must have satisfied even so exacting a chief as Toscanini.

The chorus of the Schola Cantorum managed the notoriously difficult finale with exceptional clarity and correctness.

A solo vocal quartet of eminent worth also assisted. Rosa Tentoni, the soprano, supplied tones of volume and quality and imbued her measures with musical intelligence and emotional warmth. Paul Althouse is a past master at concert singing with orchestra and his diction and phrasing were especially impressive. Sigrid Onegin's opulent voice and dramatic style pleased discriminative listeners. Ezio Pinza furnished resonant bass support.

FEBRUARY 16

Rosalie Du Prene and Peter Melnikoff On Friday afternoon Town Hall was the scene of a recital by Rosalie Du Prene, soprano, assisted by Peter Melnikoff, pianist. Her accompanist was Maurice La Farge.

Miss Du Prene selected numbers ranging from operatic excerpts, through German Lieder to a final group in English. She is a personable young woman, with a pleasant stage presence. Her voice is clear, light and youthful and of appealing timbre. She won much applause from the audience, who called her back for encores. Mr. La Farge was an adept collaborator.

Mr. Melnikoff is a pianist of strength and individuality. The music he played was unhackneyed and interesting, and his playing had force and color. He, too, had to extend his printed list with added numbers.

Efrem Zimbalist Carnegie Hall was crowded on Friday evening to hear Efrem Zimbalist in recital. His program, a well-balanced assortment, had three numbers at the end which bore the violinist's name as composer, and one which he has arranged. These were Improvisation on a Japanese Tune, Polish Dance and Fantasy on Rimsky-Korsakoff's Le Coq d'Or, and Zimbalist's transcription of Kuruka-Kuruka, by Yamada.

Zimbalist is among the elect few who represent the fine flower of violin playing in this generation. His interpretations are on a consistently lofty plane of taste and technical projection, and there is an ideal mating of inspiration and artistic restraint. The Japanese numbers, exquisitely conceived and executed, lent an exotic flavor to the last group. The audience was lavish in appreciation, and swelled its applause to such proportions that the violinist had no choice but to lengthen his program with encores. The Polish Dance had to be repeated. Theodore Saidenberg, deft, unobtrusive and in perfect accord with the protagonist, was at the piano.

Vecchi Singers The first concert of the Vecchi Singers, a group of thirteen *a capella* vocalists selected from the membership of the Dessoff Choirs (Margarete Dessoff, conductor) took place in the auditorium of the French Institute. The first half of the program was devoted to a repetition by request of Orazio Vecchi's comedy in the form of five-part madrigals, L'Amfiparnaso, which Mme. Dessoff introduced to America last season with such eminent success. Again this remarkable masterpiece, composed in 1597 and edited by Dr. Hugo Leichtentritt, charmed listeners by its lyric beauty and vivid character portrayal. The performance was outstanding for the subtlety and humor of the reading, as well as for substantial technical merits.

The second half of the concert brought two modern European works. A Night-Watchman's Song by Sem Dresden, a poetic and atmospheric setting (in German) of a poem by an unknown Dutch poet of the fourteenth century, was repeated by acclamation. A Sonatine Chorale by Daniel Ruyneman was of less intrinsic musical value, though it represented an interesting experiment in instrumental writing for voices intoning vowels instead of words. This extremely difficult work was also repeated. Throughout the concert the applause was of especially warm variety.

The members of the group are Nola Arter, Josephine Kirpal and Grace James Robinson, first sopranos; Amee Lister Hyskell, Else Letting and Mary Manning, second sopranos; Rosana Hicks, Kay Hudson and Larthenia Smith, altos; Allan Adair and H. R. Cooley, tenors; Jacob S. Goodrich and E. F. Knauth, Jr., baritones.

FEBRUARY 17

Ernest Schelling's Concert The fifth concert for children and young people of the Philharmonic Orchestra, under the direction of Ernest Schelling, last Saturday morning in Carnegie Hall, brought to hearing an Italian-American program. There were two guest leaders, in addition to Mr. Schelling, Deems Taylor appearing to guide the orchestra through five movements of his suite, Circus Day, and Hans Lange taking the baton while Mr. Schelling played the solo part in his Virginia Reel for piano and orchestra. As usual, a large audience of children and their elders lent enthusiastic attention to the program, and to Mr. Schelling's remarks on the music and the composers, illustrated with lantern slides. The appreciation of the conductor's witty sallies was of a spontaneous nature on the part of the young audience.

The Italian numbers heard were Molinari's transcription of Vivaldi's La Primavera from the suite, The Seasons; Respighi's Antique Suite No. 2, both grateful examples of older music; Casella's stirring Italia Rhapsody, and the folk-song, Santa Lucia, which was sung by the audience. Mr. Taylor's Circus Day, heard for the first time in the form, describes in clever fashion the various wonders of a small travelling show, including the Street Parade, Lion's Cage, Dog and Monkey Circus, the Clowns, and Finale. The last section exploiting jazz of a symphonic elaborateness was perhaps the most sustained portion, though all the episodes were orchestrated with skill. Mr. Schelling's work utilizes several folk-tunes, including Old Folks at Home and Dixie, weaving them into a brilliant symphonic and piano texture, the opportunities for the soloist being fully realized by the composer. There was warm applause for all concerned at the close.

Mrs. Melvin E. Sawin, chairman of the committee of the Young People's Concerts, introduced by Mr. Schelling, made a graphic broadcast plea for aid in the orchestra's $500,000 guaranty campaign.

Hadassah Benefit An evening recital in aid of Hadassah, womens' Zionist branch in America, was to have been given at Carnegie Hall by Maria Jeritza, but she became indisposed at almost the last moment, and an emergency concert was substituted, at which an interesting program was engagingly presented by Nina Koshetz, soprano, and Sascha Gorodnitzki, pianist, the latter winning especial honors with his sensitive musicianship, poetical fancy, and glittering technical command.

FEBRUARY 18

Nelson Eddy Nelson Eddy, American baritone, familiar to concert, operatic and radio audiences, made his first New York recital appearance in Town Hall last Sunday afternoon, before a capacity throng. That Mr. Eddy enjoys a considerable following was evident in the warm and increasingly enthusiastic applause which greeted his work as the recital progressed. He began with the aria Non piu andrai from Mozart's Marriage of Figaro, sung with refined tone and excellent stylistic knowledge. A novelty by Francis Hopkinson, early American composer, an Ode from Ossian's poems, in five parts, was a grateful restoration and was presented with serious attention to the composer's message. In his German group, Mr. Eddy gave Wolf's Biterolf, Schumann's Frühlingsnacht, Jensen's Am Ufer des Flusses des Manzanares, Erich Wolff's Du bist so jung, and Strauss' Lied an meinen Sohn. The baritone's fine quality of voice was particularly well displayed in the Wolff number, which was remarkable for its tender and lyrical portrayal. As encores, Mr. Eddy sang an air from Bach's Peasant's Cantata with superb mastery, and after the Lieder was repeatedly recalled and offered Wolf's Der Rattenfänger delightfully, adding to it a setting by Theodore Paxson, his accompanist, of Der Tod das ist die kühle Nacht. The final groups brought songs in Russian by Rach-

(*Continued on page 33*)

JOHN CHARLES THOMAS

A Great Personal Triumph
at
Metropolitan Opera House Debut

FEBRUARY 2nd, 1934

Times

THOMAS TRIUMPHS IN HIS OPERA DEBUT

American Baritone Receives Ovation at Metropolitan in 'La Traviata.'

John Charles Thomas, the American baritone, became a member of the Metropolitan Opera Company yesterday afternoon in excellent standing. He is a distinguished addition. His singing left no doubt of this, and the capacity audience, which brought the Vassar College Scholarship Fund a profit of $4,500, proved by its cheers and applause that it held him in high esteem.

The opera was "La Traviata," and Mr. Thomas's rôle was, of course, that of the elder Germont. Rosa Ponselle and Tito Schipa were in the other leading rôles, and Tullio Serafin was the conductor. It was the annual benefit sponsored by the Vassar Club of New York.

Mr. Thomas is thoroughly familiar to New York as a concert artist. It is not news to say that he sang with richness of tone, fine musicianship, intelligence and poise. These qualities were present yesterday. The questions were: How would the voice carry in the Metropolitan Opera House over an orchestra and what would be his capacities as an actor?

Within the frame of "Traviata," Mr. Thomas came off with great credit on both points. The voice was big, resonant, beautifully rounded; only once or twice did an orchestral tutti cause him to force the tone, and that may have been due in part to slight nervousness. As for capturing the quality of the character, the baritone was eminently successful. He was a striking figure on the stage, warm, compassionate and dignified in action.

When Mr. Thomas made his first entrance there was a prolonged outburst of applause. Several times during the second act and at the end he was the recipient of as much acclaim as any newcomer at the Metropolitan in a long time. His forthcoming appearances should be decidedly interesting; they should provide more evidence of his measure as an opera singer. One thing is indubitable: Mr. Thomas is a vocal artist. H. T.

Herald-Tribune

Thomas Scores In Opera Debut At Metropolitan

Capacity House Applauds Baritone's Giorgio Germont in Benefit 'Traviata'

Role Forcefully Depicted

Mr. Thomas's well-deserved popularity as a concert singer was, in all probability, a major factor in drawing a large audience and cramming the standing room to capacity. As he first appeared the applause held up the show for half a minute before he had sung a note; other long series of plaudits followed his colloquy with Violetta, the aria "Di Provenza," the end of the second act and the close of the opera, before the barytone retired to a dressing room whose west wall was virtually papered with congratulatory telegrams.

After listening to Mr. Thomas as he sang his major aria, one wondered why he had not sung with the Metropolitan before 1934, rather than devoting most of his operatic work of the last ten years to the Theatre de la Monnaie in Brussels, plus occasional appearances in Chicago and Philadelphia. The rôle of the elder Germont does not, indeed, give much of a test of an artist's ability as a singing actor, and its duration is relatively brief—mainly in the second act, plus a few lines at the end of the two following scenes. But as far as his singing was concerned, Mr. Thomas's performance yesterday matched his achievements on the concert stage, with the same opulence of volume, polish in quality and musicianship in phrasing, once the process of vocal warming-up had been completed in the first few minutes.

The aria "Di Provenza" was in itself an excellent demonstration of well schooled singing, of the fact that volume of tone is not necessarily measured by the appearance of the effort made to produce it. Mr. Thomas exhibited an unusual ability to adapt vocal volume to the size of the auditorium in which he was singing; as in Town Hall, his voice was strong and pervasive, but its amplitude was achieved without sign of stress or strain, without any departure from the principles of the best singing. F. D. P.

American

J. CHARLES THOMAS TRIUMPHS AT MET.

By LEONARD LIEBLING

Long known as a concert baritone and operatic interpreter in Europe and various parts of America, John Charles Thomas made his first New York appearance on the lyrical stage at the Metropolitan yesterday afternoon.

Mr. Thomas, in the rôle of the elder Germont, quickly demonstrated his right to belong to the artist personnel of the Metropolitan. His voice, which carried perfectly, revealed all the smoothness and warm quality so often heard and so much admired in his concert contributions. Throughout its entire range the apparatus is even, full, and produced with unfailing ease and art. Faultless style and enunciation marked the delivery. Mr. Thomas' singing of the famous "De Provenza" aria has not been excelled on our stage for vocal finish or sincerity of feeling. The end of the act brought him a ten-recall ovation, with cheers and "bravos" in which even the orchestra joined.

As an actor Mr. Thomas showed polish, poise and natural and intelligent "business" and gestures. His appearance was aristocratic, in keeping with his elegance of costume and bearing. This was a Germont pere whose son Alfredo seems to have come by rightful inheritance to his love for the bright lights of Paris.

Post

John Charles Thomas, American Baritone, in Brilliant Debut at the Metropolitan Opera House

By CHARLES PIKE SAWYER

ONCE again we record a brilliant debut for an American singer at the Metropolitan. Once again has the opera house, filled to the last inch of space, applauded and cheered for full ten minutes after the fall of the curtain the triumphant entry into the greatest opera company in the world of a great vocalist and graceful actor, John Charles Thomas—native-born baritone.

Perhaps for a moment or two there were traces of nervousness at the outset of his scene in "Traviata" yesterday afternoon at the Metropolitan; but these quickly passed and all through the rest of that wonderful duet of the second act with Rosa Ponselle he was the greatest of older Germonts in many a day. He acted with fine discretion, giving a new touch to the pleading of the father, and sang superbly. His deeper tones were glorious in their organ-like quality, while in the upper tones they rang as clear as crystal.

Rosa Ponselle has rarely been in better voice. Her notes blended perfectly with those of Mr. Thomas, the very acme of vocal art.

Sun

John Charles Thomas Sings in Opera

His portrait of the elder Germont was one of uncommonly fine artistic quality. There has been no better singing on the stage of the lyric theater at Broadway and Thirty-ninth street in many seasons. Mr. Thomas's voice, which is well known to the concert going public, is one of sonority, genuinely musical timbre and a flexibility making possible easily graded dynamics. The baritone managed it yesterday consummately. He sang "Pura siccome un angelo" with such dignified simplicity of style, such a perfectly drawn vocal line and so much manly feeling that he had the audience in his hands at once.

His delivery of "Di Provenza" was a masterpiece of sustained cantilena, admirable molding of the phrases and of finished style. In fact, Mr. Thomas throughout the opera set a standard of style which might well be sought by others, especially singers who now indulge in distortions of melodies and exaggerations of emphasis. His impersonation carried with it excellence of makeup and costume, patrician stage manner, continence of action and gesture, and above all a realization of the character as shaped by Verdi. He was recalled after his scene with Violetta in the second act and after the curtain was made the object of two individual demonstrations. His art and the favor with which it was received aroused wonder that he had not become a member of the Metropolitan company years ago.

World-Telegram

Cast in 'La Traviata' Recalls Old Glories

Opera Performance Acclaimed—John Charles Thomas in Debut

By PITTS SANBORN

THERE was a matinee of "La Traviata" at the Metropolitan yesterday which lived nobly up to the traditions of a house that has enjoyed the ministrations of most of the great singers of the last half-century and several of the great conductors. Miss Rosa Ponselle was the Violetta, Tito Schipa the Alfredo, and John Charles Thomas the elder Germont. Tullio Serafin conducted.

Mr. Thomas, though long familiar to our public in light opera and in concert, had never appeared before as a member of the Metropolitan troupe. Some of us have wondered why.

Has Delighted Many Audiences

It is a number of years since Mr. Thomas added "grand" opera to his fields of endeavor and meanwhile his exceptional voice and polished art have delighted audiences in Brussels, Chicago, Philadelphia, Los Angeles, San Francisco and other cities, in a variety of rôles.

Nevertheless the Metropolitan has not availed itself of his services until now.

Without inquiring into the whys and wherefores, one observes with pleasure that he has at last reached the Metropolitan stage, where as Giorgio Germont he won the deserved plaudits of the great audience.

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"IT WAS A REAL FEAST OF BEAUTY"

TORONTO GLOBE,
JANUARY 26, 1934

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MISCHA ELMAN

NEW YORK TIMES
December 12, 1933

ELMAN AT JUBILEE STIRS AUDIENCE

Dominates It Throughout the Evening at 25th Anniversary of American Debut

ONLY 17 WHEN FIRST HEARD

Brahms A Major Sonata Reveals Matured Artist—Incomparable Tone in Handel Work.

By OLIN DOWNES

Mischa Elman celebrated last night in Carnegie Hall the twenty-fifth anniversary of the night that he first played in America. He is now a man of 42, a musician, a consummate virtuoso, in the full flood of his powers. Like so many great violinists, he showed a phenomenal talent at an early age. One of the most brilliant of the Auer pupils, he had left Petersburg in 1904. He was 17 when he first confronted an American audience, after sensational triumphs in Europe.

His reception here was equal to that which he had received in other music centres abroad. Mr. Elman had his American public, in the season of 1908-09, in the palm of his hand. He could have rested on his laurels, but he has not been content with that. His style, which remains a very personal one, has broadened and deepened with the years. He has zealously studied ensemble music as well as solo performance. Today he is technically and musically riper then ever before.

A pronounced artistic individuality, his listener may or may not invariably agree with details of his readings. But that is a characteristic which Mr. Elman shares with other great artists. Last night he stirred and he dominated his audience by means of the incomparable tone, the superb vitality of the playing, and the conceptions characterized always by inborn musical instinct and hot virtuoso blood. Mr. Elman remains a youth in the fullness and vigor of his music-making, and at his heights he evokes from his instrument a splendor and a great melodic arch that give him a unique position among his colleagues.

The full-breathed melodies of the opening Handel sonata—the slow movements of the one in E major—were an instance in point. The gold of the tone, full and deep and luxuriant even on the E string, was the ideal voice for the splendid Handelian song. Some might have conceived of a more continent and formal manner in the fast movements. But it is the lusty, pulsing spirit of the music that was mellowed by the Italian sun which makes these sonatas different from those of the contemporaneous Italian school whose influence Handel's music acknowledges. The good bite and energy of the playing rang true.

Perhaps the best proof of Mr. Elman's matured viewpoint was the Brahms A major sonata. The introspective poetry of this music needed a tone more varied and sensitized than that asked by Handel's score, and the reading on the part of the violinist combined this sensitiveness of tone-color and nuance with a man's strength and essence; and with a true grasp of the sonata as a whole. But it cannot be said that the pianist showed the same understanding and the same intuitive feeling for the music. There was not the complete matching of tone values between the two instruments and not an ensemble in which two thought as one. The excellences of the occasion, however, more than won the admiration of the audience.

Then Mr. Elman played the Vieuxtemps fifth concerto in A minor. It was, of course, the legitimate occasion for every sort of technical display, and certainly nothing was lacking. Every sort of a diabolical technical combination flashed, as might be said, from fingers and bow. Harmonics, staccati, pizzicati for the left hand, octaves in various altitudes—what you wish! Such double-stoppings as made certain chordal effects sound as if from an organ; or, sometimes, to ring with the resonance of trumpets! A Frenchman might have played this music with more of a certain elegance and fineness. Mr. Elman made an immense canvas of the thing, and painted in his effects with a brush as broad and sure as the colors were vivid.

Smaller groups, in most cases asking less of the performer, included the Mozart-Friedberg Adagio; "Contredances," Beethoven-Elman; "Rêve d'Enfant," Ysaye; "Danse Espagnole" (from "La Vida Brêve"), de Falla-Kreisler—these played with due contrast and appropriate style, and with the same confidence, mastery and abundant physical resource which had distinguished the rest of the program.

The last group was the Chopin-Sarasate Nocturne and the Sarasate "Zigeunerweisen." Thereafter the enthusiasm which had been increasing through the evening had vent.

Mr. Elman added many encores. The freshness and the creative power of his playing are more significant today than ever. And there is a further fact that other virtuosi might ponder. Whatever Mr. Elman does is sincerely and completely a development of himself, of his own inherent musical characteristics. His style has grown more finished and complete, but it is the style that has its roots in his own nature and individuality. He has not changed to emulate some colleague or follow a musical or violinistic fad. As always, his violin appears to be a part of him, and he to be organically related to it. When these fundamental qualities are present in an artist, he is not only creative, but capable of continuous growth.

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GIESEKING

(LATE NEW YORK CRITICISMS)

Times

GIESEKING GREETED AS MASTER PIANIST

By OLIN DOWNES

To say that Walter Gieseking, pianist, playing last night in Town Hall, displayed his wonted mastery and individuality of style is not to say a new thing. But Mr. Gieseking's performances are such a blend of style and feeling, intellectuality and emotion, that they have the effect of a fresh experience of beauty. His remarkable variety of nuance and color, within a modest scale of dynamics, gives this pianist a particular position of his own.

Last night he began with the Bach B flat major partita. He sang this music on the piano, but, singing it, never lapsed into a sentimentality or a cheap effect, never vulgarized Bach's chiseled melody or halted or deflected in any way the course of his rhythms. The music unfolded its arabesques to the ear, and these tonal designs developed and complemented each other, so that at last a whole fresco unfolded which had begun with a few simple strokes of the composer's brush.

From this cool and delightful music the pianist turned to Schumann's Fantasie, which he played with a romantic sweep and passion astonishing from the man who had just been promulgating Bach's counterpoint.

The great cry that opens the Fantasie and soars over the thunderous bass, the feverish raptures, the intimate dialogues and self-questionings that constitute the first movement, were superbly in Schumann's vein. The clanging march, with the strange trio, and the reverie of the final part, equally captured the imagination. Perhaps the last movement is hardest of all to put over the footlights. Mr. Gieseking chose the one tempo, the one articulation of phrase, to supply the revelation. Interpreting the music of two composers who are surely the antithesis of each other, Mr. Gieseking was equally fortunate and clairvoyant.

A group of Chopin and Debussy followed. Chopin was represented by the incomparable "Barcarolle"; Debussy by two pieces, "Pagodes" and "Reflets dans l'eau." The "Barcarolle" was beautifully played, yet Mr. Gieseking's Chopin is not as convincing to us as his Bach or Schumann. Whereas he completely sympathizes with the vision of the composer of the Fantasie, Mr. Gieseking's Chopin is for us too well planned, too exact in detail and with not enough of the character of improvisation. The triumph of this group was the Debussy "Reflects dans l'eau," with its mood of rapturous contemplation of beauty.

The Liszt Hungarian Rhapsody No. 9 brought the end of the program as announced. A large audience applauded and recalled Mr. Gieseking without stint or limit.

Evening Post

Walter Gieseking, the Versatile, Plays Program of Compositions by Bach, Schumann, Chopin and Debussy

IN OTHER seasons Walter Gieseking has been billed as "the greatest living pianist." This season it is merely "Gieseking the Great." Even so, this means that every one of his recitals must be a demonstration to support the claim. In effect the announcement is a boast and a challenge. He has to make good.

Well, he does. Almost reluctantly, because such a method of self-advertising is scarcely fitting for a genuine artist of high attainments, we grant that he is one of the most reliable of pianists, that he seems to rise to the occasion, and that his recitals reveal not only a rare natural gift, one approaching wizardry in coordination of musical intention and facility of execution, but also earnest, studied preparation.

It may be that his most distinctive capacity is with comparatively modern music, ranging onward from Debussy. Here he shines for his wit, his humor, his evocative ease. But last night at Town Hall, in his first recital of the season, he chose to show that he could turn abruptly from the Bach B flat major partita to a Schumann fantasy, and disclose each one in a manner true to the composer's style and nature.

He then gave a carefully wrought account of the Chopin Barcarolle and in Debussy's "Pagodes" and "Reflets dans l'Eau" he was of course entirely in command of the proper style. His taste in such pieces appears infallible.

HENRY BECKETT.

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World-Telegram

Gieseking Triumphs at Keyboara

ONE of the undisputed masters of the keyboard, none other than Walter Gieseking, unfolded the wonders of his soft magic at the Town Hall last evening, appearing in the seasonal procession of recitals for the benefit of the Town Hall Endowment Fund.

Mr. Gieseking's opening performance of the B flat major partita, No. 1, of Bach must have won many converts to the music of the Leipzig All-Father, if any unbelievers were present.

From the introductory prelude to the concluding gigue the playing had a fluid, purling quality, a transparence and a spontaneous freshness that presented Bach in all his lyric glory.

This nimble fluency of touch and crystalline clarity was again observable in the three sonatas of Scarlatti that the pianist next offered. The C major issued from the keys like a pattering shower of melodious pebbles. Every little, evanescent note of the G major fell clearly and snugly into the swift mosaic wrought by Mr. Gieseking's fleet fingers.

In the performance of Schumann's C major fantasy, which followed, one noted the pianist's prodigious skill, his command of soft tone colors and the ample romantic sweep of his manner, but in forte passages he produced the illusion rather than the reality of might like a fighter pulling his punches.

After toiling dutifully with Chopin's "Barcarolle," Opus 60, Mr. Gieseking turned to his appointed god. Debussy, playing the "Reflets dans l'eau" with a perfection of tone that brought this mirroring music one step closer to the images that inspired it.

L. B.

Sun

Walter Gieseking in Recital

By W. J. HENDERSON

There were qualities in his playing too often overlooked by music lovers. There is always plenty to be said about touch and technic, about singing tone and legato, and perhaps more than a plenty about the mysteries of interpretation. But possibly the remarkable extent and justice of Mr. Gieseking's knowledge of style are not stressed as much as they should be.

He began his program last evening with Bach's A minor partita. Mr. Gieseking revealed the true spirit of the partita. He played it with exquisite nicety of accent and with a finely drawn tone which never for once went beyond what one might have expected from a clavichord or harpsichord. The result was entirely captivating. As sheer piano playing it was elegant and fastidious beyond all praise; in perfection of style it was a model.

What has been said about the limitations of the partita and the resources of the instrument applies in some measure also to Mr. Gieseking's performance of three sonatas of Domenico Scarlatti. The pedaling alone was a lesson in style, for while it did not shun any of the possibilities of the modern piano, it never produced a sustaining effect foreign to the true harpsichord style. The finger work was for the most part a chiseled staccato, flawless in articulation but not for an instant brittle. The performance of the three sonatas was quite ravishing, and the audience declined to let the pianist go till he had added a fourth. About the reading of the sonata we need not speak. Mr. Gieseking has his own reactions to Brahms. They are those of an artist of the highest ideals and the most meticulous taste. It was a piano recital which will be memorable among the great artistic offerings of this season.

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American

WALTER GIESEKING DELIGHTS HEARERS WITH KEYBOARD ART

By LEONARD LIEBLING

Making his first New York appearance of the season, Walter Gieseking gave a piano recital at Town Hall last evening and communed with great music before a houseful of listeners as discriminative as they were enthusiastic.

The Gieseking program of only six numbers represented outstanding examples of various styles, with Bach's "Partita" in B flat; three Scarlatti sonatas; Schumann's "Fantasia," C major, opus 17; Chopin's "Barcarolle"; Debussy's "Pagodes" and "Reflets dans L'Eau"; and Liszt's "Hungarian Rhapsody," No. 9.

The eminent German pianist was superbly in the mood, with his interpretations, tone, and technic at their finest. He even displayed some unfamiliar new facets of his talent when in the Schumann pages he reached a degree of dramatic breadth not hitherto a distinguishing feature of his musical manner.

The "Fantasia" also revealed its entire content of lush romanticism with irrestibly appealing delivery of the final movement. In it the Gieseking tone was a marvel of soft color and loveliness. Withal, the prodigious work lost nothing of its inherent large eloquence and sweep.

As a Bach player, Gieseking has long ago proved his mettle and on the present occasion he again gave the master-classicist his due of profundity, constructive clarity and precision of rhythm and touch.

Shimmering, caressing beauty was in the playing of Debussy's poetical fancies, and piano connoisseurs had renewed opportunity to find joy in the artist's subtle variety of pedalling and his delicate treatment of the undulating phrases and fleecy harmonies.

When Gieseking elects to astonish with his flying fingers and resilient wrists, or to become what the French so aptly call a "charmeus," few of his colleagues are able to match his fascinations. The Liszt Rhapsody unfolded them in rich measure, and when that composer's frank exhibitionism reveals itself through the refined art of a Gieseking one feels inclined to wonder why Liszt appears to have fallen into disrepute with most of the younger captains of the keyboard. There's life in old Liszt yet, for any exponent willing to wear the cloak of a romantic.

Needless to add—but the record should be complete—Gieseking received a hero's acclaim and the honor of numerous frantically desired encores.

Herald-Tribune

Gieseking Gives Piano Recital In Town Hall

By JEROME D. BOHM

Only too seldom in the course of a season is the reviewer rewarded with such superlative pianism as was vouchsafed by Walter Gieseking at his first recital of the season in Town Hall last night. Always a player of fine sensibilities, there have been occasions in the past, when Mr. Gieseking's conceptions of some of the great works in piano literature seemed limited in scope, wanting in breadth.

It was therefore with some misgiving that one saw that the player had included Schumann's Fantasy on his program. To approach this music—in turn passionate, affirmative and introspective—with the touch of a miniaturist must spell failure. However, all doubts were dispelled from the moment Mr. Gieseking attacked the sweeping opening measures. The seething, yet never uncontrolled emotional warmth with which the first and second movements were set forth, the grave tenderness of the final movement, made this one of the most memorable presentations the writer has heard of this difficult work.

Bach's compositions in the smaller forms always have been congenial to Mr. Gieseking's style. Here his subtle gift for nuance, his beguiling pianissimo and feeling for a finely turned phrase find suitable material for employment. Last night he brought these attributes to Bach's first partita in B flat with frequently enchanting results. These same qualities were present in the three sonatas in C, A and G major of Scarlatti which ensued.

The Chopin Barcarolle which was given after the Schumann Fantasy presents quite different problems. This Barcarolle is not matter for a player of ordinary attainments. To endow it with its inherent poetry and ardor, and maintain throughout the final pages with their stormy octaves a consistently aesthetic quality of tone, is no small achievement. This was Mr. Gieseking's accomplishment and it cannot be too highly valued.

Debussy, too, is another composer to whom Mr. Gieseking brings unusual attainments. In "Pagodes" and "Reflets dans l'Eau," he played with a shimmering tonal palette and profound perception of the French master's idiom. The pianist's technical feats throughout the recital were on a consistently high level.

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—*London Evening Standard*

(As Rosina)

"Supremely accomplished, and so effortless as almost to suggest that they presented no difficulties whatsoever."
—*London Daily Telegraph*

(As Gilda)

"Let off vocal pyrotechnics . . . with complete success. Her topmost register is her best, and difficulties seemed to mean nothing to her."
—*London Daily Express*

"Her voice combines a quality of tone lovely in itself, with illuminating inflections, and her vocalization gives the invaluable illusion of perfect ease."
—*Sunday Times* (London)

"A brilliant Gilda. Sang not only with the greatest agility but with real expression in the more dramatic moments." —*The Star* (London)

(As Mimi)

"The lyrical quality of Mimi's music suited to perfection the silvery tones of Noël Eadie, who none the less proved equal to the heights of the bigger moments." —*London Daily Telegraph*

CONCERT

"Such rich musical tone as hers is highly unusual among coloratura sopranos." —*London Evening News*

"Enchanted one of the most critical audiences in London."
—*Saturday Review, London*

"One of the most gifted of our sopranos." —*London Evening News*

"Finely controlled phrasing and a delightfully exact placing of the voice gave unusual distinction to Miss Noël Eadie's recital at the Wigmore Hall last night. Her singing was wonderfully satisfying. All the high ranges of Liszt's 'Mignon' were managed with perfect ease, true in pitch and of an unforced quality of tone." —*Morning Post*

"Miss Eadie is certainly one of our best sopranos. It was the kind of singing that speaks, first and foremost, of a natural gift. The artist gave away her high notes with, so to say, a fling—almost recklessly—and yet they were not hard." —*Daily Telegraph*

"There was no fudging in her coloratura; every note was clear and accurate. . . . Miss Eadie's talent is not confined to operatic show-pieces, and she proved in two groups of lieder that she can turn her command of phrasing to intimately expressive use. . . . Lastly, mention must be made of Rachmaninov's 'Vocalise,' which served better than anything else to display the purity of tone and the absolute control of phrasing which made this recital an exceptional and most pleasurable experience." —*Times*

"Sheer pleasure in sweet sounds predisposes one in this singer's favor. Her light, clear soprano was singularly fresh, and exact emission seemed to cost her no effort." —*Sunday Times*

"Noël Eadie has a beautiful voice, and it is a treat to hear her notes ring out clear and clean-cut. She sang many songs at the Wigmore Hall, 'Mignon's Lied,' by Liszt, a 'Vocalise' by Rachmaninov, a wonderful vocal exercise and some Mahler. A fine artist."
—*Star*

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—*Chicago Tribune*

"Fulfilled completely the hopes that were held concerning her. She is in possession of a voice of great beauty of timbre and of the skill to bring it under absolute control."
—Felix Borowski in *Christian Science Monitor*

"Made more of a success of the two famous arie than any other singer we have heard in the rôle, and the last one who sang it here was Marcella Sembrich." —*Chicago Morning Post*

(As Gilda)

"Rigoletto was made remarkable by the singing of Miss Eadie, whose vocalism in it was by all odds some of the most arresting that has been heard here since Mme. Galli-Curci made her memorable first appearance in the same opera fifteen years ago."
—Felix Borowski in *Christian Science Monitor*

"Headlines must go to Noël Eadie whose Gilda can be compared favorably with that of great singers who have made history."
—*Chicago American*

"It was calm radiance rather than fireworks and it was exquisite."
—*Chicago Tribune*

"Literally sent the chills climbing up and down our spines. Her vocal emission is superb."
—*Music News* (Chicago)

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A DISTINCT SUCCESS IN COSTUME SONG RECITALS

DORIS KENYON

NEW YORK HERALD TRIBUNE:

Miss Kenyon exhibited a voice of good size, well produced, with a likeable quality of tone. Gesture and expression played an important part in effective interpretation, while the marked appeal of the performance to the eye was enhanced by her numerous and attractive costumes.

NEW YORK TIMES:

She enraptured a large audience with sprightliness, pathos and drama and was altogether charming. One cannot be confined to comments on her singing alone. Her voice is of good range and its upper and middle registers are clear and brilliant in tone.

NEW YORK AMERICAN:

Doris Kenyon is that rare combination, a soprano who can really act, and an actress who can really sing. She did both, laying particular emphasis on the dramatic portion of her program. A lovely creature, with personality plus, and the most gracious charm.

ST. LOUIS DAILY GLOBE-DEMOCRAT:

Miss Kenyon's program is a series of songs of many lands, much in the native tongue. Her costumes were those of the types she portrayed. Languages offered no obstacle for this gifted artist, who was at home in French, German, Spanish, Russian and English. Her diction in these various tongues was faultless. The recitalist has not forgotten that she is also an actress. Her gestures, mannerisms, facial expressions and general stage conduct form just the proper background for her singing. . . . The program was not all of the dramatic. Lively Irish folk tunes, saucy French songs, dashing Spanish numbers, rounded out a well-balanced group.

LOUISVILLE HERALD-POST:

No more charming or personable artist than Doris Kenyon can be found on the concert stage anywhere. Endowed with a gift for the dramatic, she makes of each of her numbers a perfect bit of good theatre, and adds to that a soprano voice of quality and range over which she has excellent control. Her repertoire is one of surprising variety and each characterization is etched with that rare skill and innate sense of the theatre that brings out every detail.

THE COLLEGE CLUB OF ST. LOUIS:

First of all, let me say that we found Miss Kenyon all that you had predicted we would. She was sweet and charming and lovely to look at and delightful in every way. I enjoyed her so much. And her performance was an artistic triumph. It was perfect; to my mind, not a flaw in it from beginning to end. It was one of the most beautiful and delightful entertainments I have ever witnessed, and that opinion seemed to be unanimous. The audience was very responsive and enthusiastic. She left nothing to be desired and gave us a most enjoyable evening. Miss Kenyon also gave us the pleasure of her company at our supper dance for a little while and met some of our members and friends. It was very gracious of her to come and we appreciated the courtesy very much. And then,—the critics' surprise at her very lovely and artistic performance and the *splendid* notices they gave her in Saturday's papers, especially the Globe-Democrat. I suppose you have seen them all? You did not exaggerate her charms and you did give us a beautiful and delightful entertainment and I thank you for that.

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"Boccaccio" Press Notices

"Charles L. Wagner was the *moving cause of this new revelation* . . . the *fine impressario hand* is seen again . . . Mr. Wagner *budded* and *blossomed* a splendid *new flower* of managerial genius."
New York Sun, November, 1931

"Mr. Wagner's "Boccaccio" should be *announced with trumpets.*"
New York Times, November, 1931

"Mr. Wagner may not be the world's greatest producer of plays without music, but *when fine music is involved there is none better.* He knows his music and he knows the tricks of showmanship that make the *public opera minded.* . . . The producer *deserves several cheers* from this corner and here they are. He is proving to the world that there are hundreds of capable young American singers *worthy of Metropolitan recognition* . . . Here were *voices that thrilled*—voices *trained for Grand Opere*—here were players *singing because they liked to sing*—here were *youthful, good-looking* singers looking as trim and graceful as any musical comedy cast, but *singing ever so much better.*"
Newark Call, November, 1931

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"The Amazing
RUTH SLENCZYNSKI"

—Herald-Tribune

Nine-Year-Old Pianist Returns January 15th, 1935
For 30 Concerts

Some Press Comments
on her debut at Town Hall,
New York, November 13, 1933

"A musical phenomenon, in some ways even more amazing than Yehudi Menuhin when he first appeared here, appeared on the platform of Town Hall last night when the eight-year-old pianist, Ruth Slenczynski, made her debut. Reports of Ruth's remarkable gifts had, of course, reached New York, but with the skepticism born of experience, one went to Town Hall prepared for disappointment and came away astounded. For it is one thing to manipulate a half-sized violin and quite another to place a girl of eight, though she be chubby and sturdy as is this one, before a huge concert grand and await anything more than the weak tones one would naturally expect. But, sitting on the edge of the stool, with her feet barely able to reach the pedals, this child drew from her instrument incredible volumes of sound. Those secrets of touch and technique, which many pianists strive futilely for years to unravel, have been imparted to this youngster through some inexplicable source. For no teacher, no matter how extraordinary his capacity to elucidate, could possibly do more than anxiously guard such an uncanny talent from harmful influences." —Front page Herald-Tribune, Nov. 14, 1933

"Her performance of the Beethoven Sonata certainly was a mature and musicianly job, during which her excellent pedalling was not the least of her attributes. This child, barely able to reach the pedals, offering a program to tax the capabilities of a veteran, is indeed an artist. The audience received her with great enthusiasm and insisted on encore after encore." —World-Telegram, Nov. 14, 1933

"A Bach Prelude arranged for piano by her father, and then the mighty Chromatic Fantasy and Fugue in D Minor of Bach, which is a stumbling block for many an established artist, were played with a poise and assurance that was simply marvelous. A wonder child with a gift amounting to genius." —N. Y. Journal, Nov. 14, 1933

"It was an electrifying experience, full of the excitements and the wonder of hearing what nature had produced in one of her most bounteous moods. Her performance was positively remarkable. Her grasp of purely technical matters would have been the envy of older and more practiced pianists. Her tone was big, and clean and refreshingly musical. Her phrasing had breadth and spaciousness. And what fire! A musical instinct of this kind is innate." —N. Y. Times, Nov. 14, 1933

Read Articles About Ruth in the Following Magazines:

Time	Nov. 18	Town Crier	Dec. Issue
New Yorker	Nov. 25	Vanity Fair	Feb. Issue
News Week	Nov. 25	McCall's Magazine	March Issue
Literary Digest	Dec. 2	Six Issues Beginning Feb. 5 in N. Y. Evening Journal by Mary Daugherty	
Town & Country	Dec. 15		

Also Associated Press Reports in Every Town in the United States.

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MISCHA WEISBORD

YOUNG RUSSIAN VIOLINIST

NEW YORK PRESS COMMENTS

NEW YORK

The Sun:

"His tone proved to be large and of sonorous quality. The G string was particularly big and at the same time pure. The intonation was of the best type, preserving its integrity in the most complicated passages. His technical equipment is of the first order." (*W. J. Henderson.*)

The Evening Post:

"Mischa Weisbord convinced many listeners at his debut last night that he may be regarded as a violin talent of real importance." (*Olga Samaroff.*)

The Evening Telegram:

"The boldness and sweep of Mr. Weisbord's style are immediately engaging. His bowing is conspicuously free and elastic, his tone is vigorous and full, his playing has dash and impetus in abundance." (*Pitts Sanborn.*)

The Evening World:

"He played with fine sweep, with a tone of exceptional volume and beauty and with authoritative musicianship. He plays with natural ease and grace. There is refinement and sensitive musicianship in his music. There are few violinists, even among the greatest, who produce a fuller or truer tone." (*Paul Morris.*)

The World:

"Mr. Weisbord is an excellent violinist. He has a fine tone." (*Samuel Chotzinoff.*)

The American:

"In the exacting Bach Chaconne he unravelled technical knots commendably and revealed a tone that was at once resonant, warm and precise in pitch." (*Grena Bennett.*)

EUROPEAN PRESS COMMENTS

LONDON

The Daily Express:

". . . he is a young Titan."

The Times:

". . . and he was playing the fiddle with a dexterity allied to genius."

The Daily Herald:

". . . is undoubtedly one of the most gifted of the many young violinists we have heard of late years."

The Morning Post:

"His playing is marked by exceptional freedom of tone and unusual excellence of style."

The Observer:

"He has a remarkable technique, can draw fine broad tone from his instrument and handles everything with confidence."

BERLIN

Signale fur die musikalische Welt:

"A violin phenomenon of the first rank is Mischa Weisbord. One has seldom met with such a fabulous technical equipment. Brilliant double stopping, flagolets, magic passage work were played with uncommon witchery."

Midi:

BRUSSELS

"One of the great violinists of the epoch."

Neues Wiener Tagblatt:

VIENNA

"Such sovereignty of technic was experienced only from the long-ago crowned queen of violinists. Flageolets, double-stopping and other difficulties of the stringed instrument were met with perfect naturalness and elegance. But with all this virtuosity was jot lacking warmth of feeling."

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MARCEL GRANDJANY

GRANDJANY HAS NO SUPERIOR IN HIS KINGDOM. —*New York World-Telegram*

HE IS A PERFECT MASTER OF HIS INSTRUMENT. —*London Morning Post*

UNDER HIS FINGERS SO MARVELOUSLY AGILE, THE HARP SINGS. RICHER THAN A PIANO IN ITS EFFECTS OF "TIMBRE" IT IS, AT MOMENTS, ORCHESTRAL. —*La Presse, Paris*

HIS TECHNIQUE IS ASTONISHING . . . GRANDJANY IS A GREAT MASTER, AND THERE IS SOMETHING VIVID IN EVERY TOUCH OF HIS HAND OR FINGERS. —*Toronto Evening Telegram*

WASHINGTON, D. C., in MRS. LAWRENCE TOWNSEND'S
Wednesday Morning Musicale, February 8, 1934

Marcel Grandjany exercised a mastery of his instrument that ENTHRALLED HIS LISTENERS. His reputation had preceded him, and the grounds upon which it has been based were fully apparent, both in his technical expertise and his finely finished style.—*Washington Post.*

Grandjany's own compositions were his most interesting contributions to the enjoyment of his listeners. "Legend" by Renie proved him a great virtuoso and HIS STERLING MUSICIANSHIP PREVAILED THROUGHOUT HIS ENTIRE PERFORMANCE.—*Washington Herald.*

His style is pure and his TECHNIQUE SUPERB, perhaps the best that has been heard here in its strength and sureness. It was a rare pleasure not only to hear the harp compositions of Bach and Handel, but to hear them rendered with the poise and dignified beauty he gave them.—*Washington Evening Star.*

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Important Tonal Events Capture Interest of Musical Washington

John Powell and Albert Spalding Soloists with National Orchestra—San Carlo Opera Plays Week's Engagement—Jeritza, Alton Jones, Boston Symphony and Westminster Choir Give Concerts

WASHINGTON, D. C.—At the twenty-first Sunday concert of the National Symphony Orchestra (Hans Kindler conducting) of January 28, before a large audience in Constitution Hall, John Powell appeared as soloist. With the accompaniment of the orchestra Powell played his own Rhapsodie Nègre, which conveys in symphonic form old American tunes and in such exquisite style that it deserves the rating of an American masterpiece. The ovation expressed in the constant applause and the cheers by the conservative Washingtonians indicated that Powell can be classed not only as a fine pianist, but an outstanding American composer.

With the exception of the closing number, Francesca da Rimini (Tschaikowsky), the program was devoted to two works by American composers. Templeton Strong's Chorale on a Theme by Hassler was the opening number. Of unusual interest were compositions by two Washingtonians—Edward Potter's Montana Sketches—The Forest and The Wind Over the Prairie, and La Salle Spier's Impressions of the Bowery.

UKRAINIAN COMPANY OFFERS MAZEPPA

On January 25 and 26 at the Shubert-Belasco Theatre, performances of Mazeppa, historical grand opera by Tschaikowsky, were given by the Ukrainian Art Company.

This rarely heard opera was well received by the Washington audience. The cast included Nicolai Karlash, Mikhail Shvetz, Elena Bussinger, Dimitri Criona, Z. Karr, M. Didowich and Lola Monti-Gorsey. The last named deserves the laurels for exceptional performance in both singing and acting.

The director of the company is Dimitri Chutro, who is also the ballet master. Paul Ouglitzky is the conductor and A. Shastan, stage director.

SAN CARLO IN EIGHT PERFORMANCES

The week commencing January 29 provided interesting discussions among the music-lovers concerning Fortune Gallo's San Carlo Opera Company, which at the National Theatre gave eight successful performances before large audiences.

The fare included La Boheme, Madam Butterfly, Martha, Aida, Carmen, Lohengrin, Hänsel and Gretel and Il Trovatore. Exceptional work was observed in the superb performances of Bianca Saroya as Mimi, Aida and Leonora. Too, a rare treat was to see and hear Hizi Koyke in the rôle of Madam Butterfly (Cho-Cho-San).

All the productions were ably directed by Carlo Peroni, under whose baton the orchestra responded in offering excellent coördination with the cast.

BOSTON SYMPHONY CONCERT

January 30 marked the second concert of the season before a large audience at Constitution Hall, when Dr. Serge Koussevitzky conducted the Boston Symphony Orchestra. In tribute to President Roosevelt, whose birthday was being celebrated throughout the land, Koussevitzky opened with the National Anthem. The program included Stravinsky's Apollon Musagete, the ballet from scenes 1 and 2 and Ravel's orchestral fragments from Daphnis et Chloe, closing with the Brahms symphony No. 4 in E minor. The Brahms symphony was the highlight of the concert. There was added brilliancy offered in the first movement of the symphony, conveyed in Koussevitzky's interpretation.

ALTON JONES IN RECITAL

On February 3 the Washington College of Music presented Alton Jones in a piano recital. The large and distinguished audience included many of this city's most prominent musicians. Mr. Jones' masterly execution and interpretation of the particular program he prepared, especially in the playing of MacDowell's Sonata Eroica, were the test of a fine artist. The program also included Siciliano (Bach-Hughes), the Bach organ prelude and fugue No. 11, in D minor, transcribed by Mr. Jones, Brahms' capriccio, op. 76 and intermezzo, op. 116. Schumann's Presto Appassionata, op. 22, Liszt's Etude "Ab Irato" and Spozalizio (Annees de Pelerinage) and Danse Macabre (Saint-Saëns-Liszt). In response to constant applause, Mr. Jones played several encores. This recital proved to be one of the rare musical treats of the season.

JERITZA APPEARS

Maria Jeritza's recital on February 4 at Constitution Hall before a packed house was an important event of the season. She possesses a personality that wins the audience, and she does not adhere strictly to what might be termed as stage deportment. Casting aside the rigidness that most artists convey while on the stage, Mme. Jeritza ventured to wave a handkerchief to friends whom she recognized among the many in the audience.

The principal number on the program was the aria Suicidio from La Gioconda (Ponchielli). Included were also fourteen short compositions with an exquisite performance of a group of Viennese songs from Friedericke (Lehar), Sissy (Kreisler) and Im Weissen Roessl (Benatzky). Mme. Jeritza sang nine encores.

WASHINGTON STRING ENSEMBLE

In the third of the concert series, the Washington String Quartet (Milton Schwartz, Paul Brighenburg, George Wargo and Sidney Hamer) on February 5, before a distinguished audience at the Textile Museum, offered the Schubert quartet in A minor, the Haydn Kaiser Variations, and Mary Howe's suite for quartet and piano (Emerson Meyers, assisting artist). The performance was elegant, particularly in the suite by Miss Howe—a local composer.

WESTMINSTER CHOIR

At Constitution Hall on February 6 before a large gathering, the Westminster Choir (under the direction of Dr. John Finley Williamson) offered an elaborate program of religious and secular music. This group of artists besides possessing good voices, revealed thorough training, particularly in their dynamics and precision. Included on the program was the Cherubim Song (Dimitri Bortniansky) for which, augmenting the Westminster Choir, there was a massed chorus of 500 voices—the choirs of twenty Washington churches and clubs.

Though "blues" were in evidence throughout the concert at Constitution Hall on February 8, the symphonic style in which George Gershwin offered the program was interesting. The difficult accompaniments were handled adequately by the Reisman Symphonic Orchestra directed by Charles Previn. Gershwin played with masterly execution, ease and dexterity.

The program also included the popular radio artist James Melton, who sang ballads of the Western plains and Negro spirituals. Gershwin's I Wonder, with Gershwin at the piano, was included among his soli.

SPALDING WITH NATIONAL ORCHESTRA

At Sunday's "pop" concert, the twenty-second of the Sunday series, on February 11, Albert Spalding, American violinist, appeared as soloist with the National Symphony Orchestra (Mr. Kindler conducting) before a capacity attendance at Constitution Hall. The Mozart concerto in D major and Chausson's Poeme had exquisite style as interpreted by Spalding. Mr. Kindler's reading of Beethoven's Coriolanus overture, the Chabrier Bourree Fantasque and the Massenet overture Phedre added to the success of one of the brilliant concerts of the season.

ROTH QUARTET

Featuring works by contemporary composers and quartets by Mozart, the Roth String Quartet (F. Roth, J. Antal, F. Molnar and J. Scholz) of Budapest gave five concerts on February 12, 13, 15, 16 and 17 respectively, at the Chamber Music Auditorium of the Library of Congress, sponsored by the Elizabeth Sprague Coolidge Foundation.

The writer had occasion to hear two concerts in which the works of Albert Roussel, Walter Piston, Arthur Honegger, Aaron Copland, the Mozart quartet in G (K. No. 387) and the Mozart quartet in D (K. No. 499) were interpreted in masterly fashion by the four artists. G. S.

Vladimir Graffman Discusses Precepts Of Leopold Auer in Violin Pedagogy

Head of New York School Bearing Name of Eminent String Master Tells of His Work

Vladimir Graffman is a prominent exponent of the methods of the late Leopold Auer. The Auer Violin School on Riverside Drive, New York, which Mr. Graffman heads, is modelled after the violin department of the Conservatory of Petrograd, where Mr. Graffman studied for five years with Prof. Auer. The art and pedagogy of Mr. Graffman were endorsed by Prof. Auer before he died, and the work of his pupils has won the commendation of Jascha Heifetz.

In a recent interview with a representative of the Musical Courier, Mr. Graffman said that he was gratified with the large number of talented violinists applying for instruction at the school. "Unfortunately," he added, "many of them cannot afford to study regularly. I am trying to arrange scholarships for the most gifted of these students."

Mr. Graffman is also teaching once a week in Hartford, Conn., where the list of his pupils includes several of the violinists on the Travelers radio station and a number of local teachers. Some of these pupils come from New Haven, Norwich, Torrington and New Britain.

Among former pupils of this teacher are Sadah Shuchari, Joseph Gringold, Leo Dubensky (member of the New York Philharmonic) and Harry Braun. The present roster of his students includes Harold Dicterow, a boy not yet fourteen, who gave a concert in Baltimore in December.

"Harold received favorable notices," Mr. Graffman told the interviewer, "the Baltimore Post's critic saying that technically the boy continues the sensational tradition of the school of Auer, and adding that his playing had instinctive good taste. The News said that the young musician is now perfecting his tools, and went on to say that the public must look forward to the use he will make of them. This writer also spoke of the 'beautiful sensibility' and 'excellent quality of tone' that he displayed.

"Another of my outstanding students," Mr. Graffman continued, "is a young girl of twelve, Lillian Levy, who gave her first recital in New York in December. I am also teaching an unusually talented boy of nine, Hymen Shulman, who came from the South two years ago to study with me. He has played in Atlanta and Columbus, Ga., and may continue to give concerts throughout the South."

THE RÔLE OF TECHNIC

As for the principles of pedagogy which he received from Auer, Mr. Graffman quotes his former master, "Art starts where technic ends." "The term 'technic' meant to Auer the absolute command of the fingerboard and freedom and relaxation of the arms and hands. While interpretation is, of course, the prime factor in art, it cannot be taught unless adequate technical preparation has gone before.

VLADIMIR GRAFFMAN

"Facility in the mechanics of violin playing is obtained through the practicing of scales in thirds, sixths, tenths, octaves and fingered octaves. Studies in tone production follow, this depending upon proper relaxation of the wrist. Interpretation then may be entered upon after this foundation has been laid."

Mr. Graffman's birthplace is Wilno, Russia. He made his début in Petrograd at the Imperial Mariensky Theatre at the age of fourteen, and after this appeared in more than a hundred Russian cities.

He came to this country first by the Pacific Coast, the result of a concert tour in the Orient. He played in San Francisco, and came East after fulfilling engagements en route in many of the principal cities. In New York he was assistant to Prof. Auer for many years. S.

Dinner of Singing Teachers' Association

The annual dinner of the New York Singing Teachers' Association took place on February 20 at the Hotel Gotham, New York, with Percy Rector Stephens presiding. Speakers were Lawrence Tibbett, Edward Johnson, John Charles Thomas, Joseph Auslander and Audrey Wurdeman.

Seattle Orchestra in Brilliant Concerts

Basil Cameron Concludes Second Season as Conductor

SEATTLE, WASH.—Basil Cameron has completed his second season as conductor of the Seattle Symphony Orchestra. He has steadily refined his orchestral presentations, and has used such discretion in the selection of programs that the continuance of the orchestra under his baton is definitely assured. At the conclusion of the regular subscription series, at which the Brahms symphony in C minor had a dramatic performance, Mr. Cameron was given an ovation. The overture, Roman Carnival (Berlioz) and the tone poem, Don Juan (Strauss) were likewise included on the program, as well as a first performance anywhere of the Introduction and Passacaglia by the eminent organist Tertius Noble. Glowing words, only, are adequate to describe this work and the sympathetic manner in which it was interpreted.

The fifth subscription concert on January 22 presented the second symphony of Rachmaninoff. A beautiful performance of Wotan's Farewell and the Fire Music from Die Walküre, in which August Werner of the University of Washington Music Faculty sang Wotan, was one of the highlights of the entire season.

POPULAR PROGRAMS ATTRACT

The popular concerts at the Civic Auditorium have continued to attract large, appreciative audiences. Lilias Mackinnon, English pianist, was the able soloist, playing Symphonic Variations (Franck) magnificently, and August Werner (with Arville Belstad at the piano) offered a group of Scandinavian songs. At another concert the program was devoted entirely to Wagner, an unusual selection for a popular concert but one which received genuine appreciation from the audience. Officially the symphony season is over but two concerts yet remain—a broadcast and a benefit popular program.

The Philomel Club, under the direction of R. H. Kendrick, appeared in its annual winter concert on January 20, presenting John Hopper, local pianist, as guest artist.

A good example of the splendid musical work being done at the high schools was given recently at Roosevelt High School when, under the leadership of Ernest H. Worth, the orchestras, glee clubs and band presented a concert. J. H.

European and Australian Engagements for Budapest Quartet

The current and fourth American tour of the Budapest String Quartet has included concerts in many of the principal cities of the country. Their New York recital, an all-Beethoven program, took place in Town Hall, February 18. At the conclusion of their itinerary, the ensemble sails for Europe, going first to London, where they will fulfill recital engagements, broadcast for the BBC and make gramophone records of the Mozart quartet in D, Beethoven's op. 18, No. 3, and Schubert's quartet, op. 29. After this, they go to Paris to play several concerts.

The quartet's schedule then allows the members a brief holiday of two or three weeks before they take ship for Australia. A tour of thirty concerts throughout the entire summer awaits them there. In October they plan to return to America, beginning their fifth tour of this country in California.

Renaissance Music for Barnard College Concert

Madrigals for four, five and six voices, cantatas for soprano, flute, harpsichord and strings, all late Renaissance Italian music by composers little known in this country, will constitute the program of a concert to be presented by the departments of Italian and music of Barnard College on March 2, in the Casa Italiana, New York, for the benefit of the Barnard Student Loan Fund.

Prof. Lowell P. Beveridge, director of the Columbia University Choir, and associate professor of music at Barnard, is conductor and will be assisted by William H. Reese.

Participating artists are: Helen Taylor, soprano, Mary Walker and Pauline Pierce, contraltos, Edward Fuller and Lawrence Wilson, tenors, Vance Campbell, baritone, Bert Fund and Hinde Barnette, violins, David Robinson, viola, Robert von Boenhoff, cello, and Lowell P. Beveridge, harpsichord.

Henry Holden Huss to Give Wagner Lectures

Henry Holden Huss will give four lecture-recitals in his studio at Steinway Hall, New York, on The Melodic Beauties of Wagner's Ring der Nibelungen on consecutive Monday mornings, beginning February 26, when he will take Das Rheingold as his subject. The other dates are March 5 (Die Walküre), March 12 (Siegfried) and March 19 (Götterdämmerung). As a result of his Wagner lectures at Hunter College, Mr. Huss has been requested to give this course on the tetralogy on the unique plan of stressing the melodic beauties of the Ring.

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NEW YORK FEBRUARY 24, 1934 No. 2811

With all those changes of conductors, it is a game of "Baton, baton, who's got the baton?"

—o—

The initials of the new Philharmonic slogan, Save our Symphony, might also be those of the vocal teachers—Singing our Specialty.

—o—

Vienna Mourns

These are troublous times. Too often in the last year there have been moments when a fateful and sinister hush has hung over the world, like a dramatic pause in the stormy paean of a symphony. In the chancelleries of Europe there are again whispers behind closed doors. It seems as if the much-touted era of open diplomatic dealings has definitely closed. Men and nations stand like pawns on a chess-board, and amid the uncertainty of all as to what holocaust may again engulf human affairs, music must be largely silent or utter the voice of callous militancy, cynicism or despair. If melodies were sought to express the mood of a large part of mankind today, not Beethoven's heroic strains hymning human brotherhood and freedom but Tschaikowsky's mourning threnody would be most apropos.

In particular, two forces dominate the theatre of history—ruthless nationalism versus the rights of man in a collective sense. Perhaps some composer of the future will be able to express the vastness of the struggle between these forces in musical terms as Beethoven did the rise of bourgeois democracy. It is an essentially dramatic and tragic theme, as it is being acted out in events today that will have an important place in histories of the twenty-first and -second centuries. The struggle is only beginning, and the end is not yet.

The rest of the world has been shocked and grieved by the brief but bloody civil war in Austria. Closely following upon the riots in the streets of Paris, when the Marseillaise and the Internationale were heard above the street barricades, this death-struggle of the workers' tenements has written a sorry page in the history of what was for long the capital of gaiety, humanity and art. Europe's unique centre of music during two centuries—the home of the seductive waltz no less than the favorite dwelling place of many supreme masters of symphonic form—has now, after two decades of slow economic decay and aftermath of defeat in which the Hapsburg glory vanished, become the bleeding city of embattled citizens. A truce has been declared to bury the dead, but the hatred sown will not be interred with them; it will leave its traces in many pages of literature and song.

The musical life of Vienna has been at a standstill during the week of tragedy. In this issue appears a review of the last novelty produced at the State Opera before the declaration of martial law interrupted the ordinary habits of life, caused the iron shutters of shops to be closed, and the means of communication cut off. It is significant that the city on the Danube, like Brussels on the eve of Waterloo, was lending its ears not to the Eroica but to waltzes, in a super-operetta by Franz Lehar produced on the stage sacred to Mozart and Wagner. Like the passage in Ravel's ironic apotheosis of this dance where disaster engulfs the swaying, kaleidoscopic measures, the woes of a favorite tenor were destined to be hushed by the grim rattle of rifles and the roaring of cannon. In the Opernring barbed wire entanglements and troops took the place of the long queue with blankets and thermos bottles waiting for the box-office to open. Meanwhile, on the tower of famous St. Stephen's cathedral machine guns were mounted and in the Central Cemetery where sleep Beethoven, Brahms and Schubert, ammunition stores were cached.

Since, in their individual way and through the medium of the only speech they knew (a glorious one of undying eloquence) these musical giants had something of great importance to say about the hopes and aspirations of mankind, they would hardly be quite happy in the Vienna of today. Nor would the debonair Johann Strauss find in this grim and cowed metropolis more than a ghost of the capital of laughter and song which he immortalized in his music. The *Wiener Blut* that the Waltz King knew was decidedly a different kind from that which has lately dyed the stones of his fair city.

—o—

Cycles of Musical Change

Observers of the musical horizons have lately noted a tendency to depart from the sober, conventional recital and to indulge the predilection of audiences for more colorful combinations. A leading manager has stated his conviction that the day of the solo program is waning, but this can hardly be taken at its face value; nor can the remark of an eminent pianist that joint recitals have doomed the single appearance by even the most celebrated performers.

It is true that, for a decade or more, managers have found it easier to sell attractions such as ballet and dance groups, combinations of singers and instrumentalists, costume and historical programs and the like, to the smaller communities. This has not banned the solo recital, nevertheless, as many crowded houses in various cities this season have testified. The truth seems to be that innovations are always welcome—so long as they are novelties. But they quickly find their place among the older types of performers, just as new inventions do not drive out the worthy predecessors in their field, but merely augment their possibilities.

That every age has its foibles in the matter of musical entertainment is graphically illustrated in the programs of concerts to which the Father of His Country listened, as outlined in the article by Albert R. Beatty which appears on page six of this issue. Washington's contemporaries found interest in mixed bills composed of dramatic skits, musical numbers and instrumental bits. In the eighties, soloists (often performing merely claptrap bravura numbers from operas) were far more common in symphonic programs than they are today, when many orchestras have grown extremely earnest, not to say stodgy, in their conservatism. But variety remains the spice of program-making, as some of the ingenious attempts by modern conductors to diversify their lists reveal. The extreme purists object to Wagner in the concert hall, but it has proved an unflagging attraction to a certain large portion of the public. A bill of this sort with excellent soloists can usually be counted upon to fill the box-office drawer, and consequently even the most celebrated conductors find it no reflection upon their dignity to perform excerpts from the music dramas. In Europe, programs of the higher type of Viennese waltzes are undertaken in a serious spirit, and it is likely that they would become popular if widely introduced in this country.

Definitely, it seems, there are symptoms today of a return to the symphonic program with several soloists. In a day when the services of many artists may be secured for a somewhat smaller fee than a decade ago, there is every reason of sound economy for doing this very thing. It is possible for the orchestral manager, faced with the task of arranging his budget economically and at the same time of holding the attention of a public that today counts its expenditures seriously, to engage several artists whose fees are not exorbitant to appear at each concert. This is especially the case in some of the smaller cities, where a tendency to feature resident soloists has become increasingly marked.

But whether the favor of the public at any particular time is for more or less variety in concerts, it is doubtless true that preferences move in cycles. If we are due for an epidemic of brighter, more varied fare in the concert room during the next few years, one may safely conclude that the pendulum will in time swing back to logically and soberly arranged musical sequences. For the taste of audiences, like wanderers in a forest, tends to move in circles. Witness the popularity of abstract music today after the debauch of romanticism. It is the same with sartorial styles; the ruffle and the furbelow play tag with the severe fashions of yesterday.

—o—

Letting the Public Down

London recently had a festival of British music by living composers, six concerts sponsored by the B. B. C., with a full symphonic orchestra each evening and choruses for the two occasions when vocal scores were performed. As a special inducement, the prices were reduced and smoking was allowed. But the public, despite an energetic campaign in behalf of the national Muse, responded somewhat lukewarmly.

So remarkably thorough an effort at melodic missionary work doubtless deserved a better response. Similar campaigns have not been unknown in the United States, but on the whole they have never succeeded in altering appreciably the course of musical history. The reason is probably to be sought in the error of isolating the native product—a test that the contemporary music of few countries will stand—and also of trying to cause a violent change in the established habits of the more or less conservative concert-going public. But the quality of the music must also have had something to do with it, for reports of unexampled excellence travel quickly by word of mouth as well as through the press.

Some of the causes for the apathy of the London public are analyzed by a writer in the Musical Times, whose verdict on the too cerebral character of much modern British music (at least the examples shown in this case) might also be taken to heart by American workers in the cause of melodic chauvinism. What is true of the over-conscious product of Britannia may also apply to dwellers on the Hudson or the Housatonic. Here are some of the conclusions reached:

"The members of the concert-going public who stayed away had probably formed a decided opinion of the general character of this music, basing it upon their experience of works to which these seemed likely to be akin; and their opinion probably tallies with that of one who heard all the music and afterwards surveys it in the mass. The music bespeaks, rather too consciously, a superior mental refinement; it goes in dread of saying anything commonplace; it is composed in a made language to which ordinary parts of speech are barely admitted; it is addressed to minds educated in the finer points of texture; it occupies itself too much with the æsthetics of the studio; it does not approach the hearer—he has to reach out for it; it is mighty clever and all that—but it is incapable of setting anyone's pulse beating the faster or of making him forget where he is.

"The critic charged with the duty of surveying this music from its own standpoint echoes the 'mighty clever' without reserve, but still feels starved, like the public, in one of his musical appetites. It may be that the present-day composer-class is conscious of holding aloof from the hungry crowd, prides itself on cultivating caviare, and feels no sense of ill-usage when its music is played to empty seats. It is an attitude that claims rather than establishes a connection with high art, and the difference is one that the concert-goer perceives more readily than the composer."

This is an eminently fair phrasing of an indictment that could be brought against much contemporary creative work. The fault is, of course, that art has too much withdrawn into the studio and lost touch with everyday life. The characterization will not apply to lustier national music reared on a folk-tune basis, but it is lamentably true that many composers who begin their work under the quickening impetus of the soil succumb at last to the effete influence of the art centres. Witness such examples as Falla and Vaughan Williams, whose recent works have shown an increasingly cerebral manner. It is but another of the unfortunate evidences that men who throng into the cities tend to replace their folk culture with a false international product. In a very real sense, civilization—in its modern, mechanized form—is the worst foe of true and vital art.

What is the remedy? Whether it is to be found in future efforts at decentralization of national life is problematic. But if music is to be revitalized, it must desert the urban centres for a time and seek rebirth in the life of the people.

VARIATIONS

By Leonard Liebling

The recent season of Russian Opera at the Casino Theatre has been instructive to hearers previously unfamiliar with those examples, many of them long famous in the land of their nativity.

At the Metropolitan the most frequently performed Russian operas have been Moussorgsky's Boris Godounoff and Coq d'Or—the only ones which seem to enjoy fairly hardy life there at periodic intervals. Other products of the same school were tried out from time to time but without winning any American following. In Europe much the same condition is the case outside of Russia, although German opera houses do frequent reverence to Eugene Onegin, by Tschaikowsky.

Russians will tell you about the indigenous flavor of their operas in text and music and find it difficult to understand why they do not completely conquer the rest of the musical world. Of course the palpable reason is their very Russianism. The librettos are based principally on the history and legends of that country; and its folk tunes furnish the material or suggestion for much of the music. Russian audiences, therefore predisposed to like such productions, patriotically overlook many faults in them.

Russian composers have long been experimenting with grand opera but failed either to evolve new forms or to make the old ones do their best service. The librettos for the most part are episodic and loosely constructed; the music in consequence lacks organic line. Italian influences are to be found in the lyric writing of the Russian opera composers. They have been practically untouched by the German schools of Gluck, Mozart, Weber, Wagner, Strauss.

There are brilliant and lovely pages in many of the Russian operas, but as complete works they can hardly hope to attain a lasting place in the general repertoire of the lyric theatres of the world.

* * *

Ames, Ia.

Dear Variations:

I am sorry to have aroused the antagonism of Prof. Stewart of the U. of So. Calif. to my program for keeping abreast of the times musically and therefore I would like to make myself clear (or clearer) to him.

I am not against old music nor the symphony orchestra. In fact there is nothing in music today which gives me a greater thrill than to hear one of the great fugues of Bach played in transcription by a modern symphony orchestra. But I am against the status quo in anything in art, and I do not believe we can make much progress (or perhaps one would better say, change) unless we live in the spiritual center of the moment.

For one hundred years after its formation the symphony orchestra was in a continual state of flux. Since Wagner and Berlioz made their radical changes one hundred years ago nothing has been done excepting to augment the various choirs. Paul Whiteman has shown that there are possibilities of more and more color by the use of new instruments and new uses of old instruments. I have heard the Boston Symphony orchestra of 85 musicians play Gershwin's Rhapsody in Blue many times and they cannot compare with the rendition of the same piece by Whiteman with thirty-five musicians. I do not believe Whiteman would give me much satisfaction with a Brahms symphony but I'll bet he would give me a lot more satisfaction than some of the "great" symphony orchestras I have heard plowing and blasting through them. And it is because Whiteman is alive to the spirit of the times that I want symphony orchestra conductors to listen to his orchestra frequently. They must learn that there is something in music outside their small orbit and they must become alive to the fact that "the world do move."

A 100-piece orchestra is not at all necessary to the rendition of modern music nor to the greatest of the old music and that is shown every spring when Frederick Stock and the Chicago Symphony Orchestra make a tour of the provinces with a fifty-piece orchestra. And do they play exclusively Haydn, Mozart and Beethoven? Perish the thought. They program Scriabin, Rimsky-Korsakoff, Stravinsky, Debussy, Ravel, Brahms, Dvorak, Tschaikowsky, Respighi, etc., etc. And do they get away with it? I'll say they do. In fact I seldom hear any more satisfying programs than those given with these fifty musicians at Mt. Vernon, (Cornell College) Iowa, every Spring.

The César Franck Symphony calls for English horn in several important solos. But do you imagine that the English horn is the only instrument which can voice these wonderful melodies satisfactorily? More perishing of the thought. Well do I remember a trip I made with a certain symphony orchestra of 85 musicians and we were programmed to play the Franck symphony. We had carried along our English hornist just for that purpose. But when we came to the one concert where the English horn was a positive necessity he did not show up. He had completely forgotten the concert. We just switched a fiddler to second clarinet, second clarinet to first, and let the first clarinet transpose the parts. No one knew the difference—not even the members of the orchestra—for weeks afterwards.

Sincerely yours,
OSCAR HATCH HAWLEY,
Iowa State College.

* * *

With the nations nervous as they are, and war narrowly avoided in recent days, Variations declares that the foregoing letter officially closes the epochal and dangerous Stewart-Hawley controversy.

* * *

From M. B. H. comes this chortle: "The announcer broadcasting the New York Orchestra concert last week, spoke of the Rimsky-Korsakoff opera as 'Coke d'Or'. Well, it sure is fiery music, I'll say."

* * *

Toscanini's program for the Philharmonic concert of Sunday afternoon, February 25, is as follows:

Overture to Fidelio ..... Beethoven
Overture, Leonore, No. 1 ..... Beethoven
Overture, Leonore, No. 2 ..... Beethoven
Overture, Leonore, No. 3 ..... Beethoven
Symphony, No. 1 ..... Brahms

After the concert there will no longer be any doubt in the minds of the hearers that Beethoven wrote an overture for his only opera.

* * *

In the Boston Transcript, H. T. Parker makes some pertinent remarks on the subject of orchestral deficits, particularly those of Boston and New York—and be sure to read his last few lines:

Students hereabouts of symphonic finance will observe with interest that the current deficit of the Philharmonic Society in New York exceeds by $30,000 the current deficit of the Boston Orchestra. In New York the tune is $150,000 or more per musical year; in Boston as yet only $120,000. The Philharmonic is asking subscriptions to a guarantee fund of $500,000 to carry its concerts through the present and two more seasons; whereas the Boston Orchestra will be content with $120,000 to meet accumulated and current losses.

One source of the difference stands clear. Mr. Toscanini is unable to conduct at more than half the Philharmonic Concerts in a given season. To him both the subscribing and the occasional publics flock, neglecting equally so renowned a conductor as Bruno Walter and so enterprising a conductor as the younger Lange (who far excels his elders in the interest of his programs). In Boston, on the other hand, Dr. Koussevitzky takes all the concerts but three and audiences are comparatively uniform.

The Philharmonic, as the phrase goes, "is launching a drive" for its money with the usual concomitants. The trustees of the Boston Orchestra prefer quieter but, under test, no less effective methods. In both cities there are the usual hints of a diminished orchestra and lowered standards unless the necessary funds are pledged. Unfortunately, perhaps, few as yet take such warnings to heart. Meanwhile, the smugness and the provinciality of New York remain incomparable, not to say overwhelming. "The history of the Philharmonic is the history of music in America." Yes; yes indeed—as they say in the log cabins of Boston, the mudhuts of Philadelphia and the tepees of Chicago.

* * *

Paul Althouse comes forth with some well considered and well taken thoughts on the subject of cut or uncut Wagner operas. He is strong for the original versions, and says rightly: "Experience and observation have shown me that for those who know and love their Wagner, too much is not enough; and to those whose musical education and background have not tended to make them Wagner-minded, even cut Wagner is apt to seem long and dreary. The solution lies in education, and the education has already begun not only in the opera houses of America but in the symphony orchestras."

Althouse recalls the following instances where recent uncut Wagner performances in the concert hall, without benefit of costume or scenery, brought sold-out houses: Stokowski and the Philadelphia Orchestra in a cycle of Parsifal, presented at three successive concerts, also Stokowski's performance of the second act duet of Tristan and Isolde in its entirety; Koussevitzky and the Boston Symphony in the complete first act of Walküre; Toscanini's performance of Act I, Scene III, of Walküre, etc.

Proof, also, of the popularity of Wagner operas as they were written is the enormous success of the Metropolitan's uncut Ring cycle, says Althouse, "as opposed to the audiences at the emasculated Wagner performances on regular subscription nights." Another indication, he adds, of Wagner's hold on the public were the performances this season of Tristan by the Cleveland Orchestra. "The two performances originally announced were sold-out almost immediately and a third had to be arranged to take care of the overflow and it was also sold-out."

"In the last twenty years Wagner has grown to occupy a more and more important place on concert programs. Today, the statistics of the major symphony orchestras reveal the fact that Wagner is usually the composer who leads in the number of works and performances done each season. Formerly, however, Wagner was represented only by the highlights of his great operas, such sure-fire concert numbers as the Magic Fire Scene, Ride of the Walküres, Flying Dutchman, Meistersinger and Tannhäuser overtures, Good Friday Spell, etc. The public, fed on such concentrated and exciting fare, was not prepared to traverse the long stretches of musical scenery between the mountain peaks."

Now, however, that the important symphonic organizations have gone in for Wagner in more elaborate and musical presentation, Paul Althouse is convinced that the reaction will be a healthy one for the future of uncut Wagner in the opera house.

If each orchestra in this country each season, suggests Althouse, would choose at least one Wagner opera—Götterdämmerung, Meistersinger, or Tristan, as examples—and perform it without cuts in its regular subscription series, giving one act per concert, the public would learn to love Wagner operas as they were written. "And the younger generation would grow up to replace the restless audience of the present day and return to that ideal public for which Wagner planned his life and works."

* * *

Americans are nothing if not versatile. The commercial sponsors of the broadcast Metropolitan Opera performances are, according to the esteemed Evening Journal, "holding auditions for a one-hour variety show after the opera season ends."

* * *

Merry Mount, latest American lyric drama to be produced at the Metropolitan, proved again that our native librettists know more about opera than do the composers. The writers furnish emotional situations which their musical partners fail to emphasize or even to feature. The best singing moments in American operas usually fall to the chorus. Oratorio in costume is made to do service for grand opera.

A whole library of successful European operas lies at hand to serve as models for our American composers. It remains a mystery why they cannot seem to master the form, even when they have a melodic bent and a sense for orchestration.

* * *

Keysville, Va.,
February 14, 1934.

Dear Variations:

Since you are space-filling Variations with free copy (really doesn't cost you a cent, does it?) furnished you by various and sundry gentlemen and Prof. O. Hatch Hawley anent the greatest melody, why don't you start a discussion about the worst? If you don't think this suitable for your exalted columns—just turn the matter over to Simon Snooper. I will start the ball rolling. If anybody can show me any more trite melodies than those in the last movements of the violin concerti in A minor and D major of respectively Bach and Beethoven, I will pay the postage on the letter that brings such tidings to me. I could mention quite a few sour ones in the piano literature but shall leave that to the brotherhood of the keyboard to present. Who's next? Step right up, gentlemen!

JOHN INGRAM-BROOKES.

* * *

This is a Beethoven season in New York. *Und das habt ihr, modernistische Komponisten, mit eurem Lied gethan.*

* * *

The New York Herald Tribune recalls that on December 13, 1884, the Philharmonic Society (conducted by Theodore Thomas) gave the first American performance of a work by Richard Strauss, his symphony in D minor, op. 4, written when the composer was twenty-one years old. An excellent suggestion is made by the Herald Tribune, to wit: "As December 13, 1934, is a Thursday, one might suggest that the Philharmonic-Symphony give an all-Strauss program on that date to celebrate the semi-centennial of its introduction of Strauss' music to America."

* * *

Much abused radio has done at least two great things in New York by being a vital financial factor in the continued existence of the Metropolitan Opera and the Philharmonic Orchestra . . . Now, if radio would like to make the bill of gratitude complete, it should administer the lethal cup to the hideous band of crooners. And of course, too abundant and blah salestalk.

* * *

One can hardly blame our typesetter these days when his proof made Nabokoff's overture, The Fiancé, read "The Finance."

* * *

A tenor told a tenor who told the compiler of Variations that a gushing lady who met the first named socially, asked him when he was to appear in opera the next time as she wished to hear him.

"I am scheduled to sing in Madam Butterfly," he said.

"And what kind of a rôle do you sing in it?" continued the questioner.

"The tenor, of course."

"I mean, what's the name of the rôle?"

"Pinkerton."

"Oh, that's delightful. I simply adore detective stories."

At the recent Beethoven Association concert I spied Ganna Walska, wrapped in ermine, in deep conversation with Toscanini. Can it be that Ganna wants the *maestro* to conduct a concert or two in her own Paris theatre? You haven't forgotten, I hope, that Ganna used to pay all the expenses of the Straram Orchestra there which the late Walter Straram conducted.

* * *

Sam and Lillian Jaffe gave an impromptu party last Saturday night for John Huston, son of Walter, on the eve of his expedition to England. John has been commissioned by Gaumont, the French film company, to search England for unknown early American composers with cabriolet legs and swell fronts. He has been told that many rare examples are hidden in Sussex village garrets. He hopes to bring back specimens that with expert care can be restored as museum pieces. How that lad loves the music of forgotten days. Ask him to sing bawdy songs of the Victorian and Linclon eras if you find him puttering in Soho.

All sorts of unusual human examples were there on that evening. I discovered Ira Gershwin, literary brother of the illustrated George, talking to Thomas Thomas. Ira in his assumed rôle of lyric advisor to DuBose Hayward (now adapting his Negro play, Porgy, into an opera for the Theater Guild) has acquired a Southern New York accent. Something halfway between Houston Street and 135th Street, Harlem. Tommy Thomas, that wolfish stock broker of Wall Street who sits on his seat there every day, was discussing Toscanini's performance of the Beethoven ninth with Ira. He was trying to explain in terms of market graphs how *il maestro* plots his *crescendi* and *diminuendi*. That guy is rabidly musical and from what I could gather would trade his Stock Exchange seat for a very poor pair of symphony chairs on any occasion. A fair exchange is always robbery, *n'est-ce pas?*

Leaving the crooked elbows of this eloquent pair I stumbled over Paul De Kruif, author of Microbe Hunters, and upon which Sidney Howard has based Yellow Jack, a play with which Guthrie McClintic is engrossed. Paul has the brilliant idea of correlating excerpts of Mozart and Beethoven symphonies as a tonal background to his dramatic production. As far as I can make out this he-author hums symphonies, particularly Beethoven, as he writes. Someone told me that he always begins a book whistling the initial movement of Beethoven's First and proceeds. By the time he gets to the Eroica the book is struggling magnificently. One tale grew so long he had nearly sung through the choral movement of the Ninth. I suppose he'd stop writing altogether if he came to the Tenth.

Herman and Rose Shumlin were talking to Helen and Horace Johnson. Eavesdropping on them I heard Herman telling about his new musical interpretation. "Being baldheaded," said he, "I have a great advantage in making use of my sense of perfect pitch. I can play tunes by holding my mouth in certain positions and rapping my head vigorously with my knuckles. So. Let me perform Yankee Doodle for you." (He plays. He is applauded vigorously.) "I tried to master the Star Spangled Banner, but I always sharped on the high notes. So I have been forced to discard that honorable drinking song from my repertoire."

At the conclusion of this sparkling entertainment Alice Hughes, columnist of the New York American, and Max Persin, erudite musician, *et al.*, joined the audience. Max asked Herman if he could manage the rhythmic complexities of Scheherezade on his head. Herman allowed it was too difficult for him. Alice thought Herman was beating out the Internationale and was very eager. She is anxious for complete recognition of Russia and has been strenuously advocating droshkys and fur boots for summer wear in her column to stimulate the *putsch*.

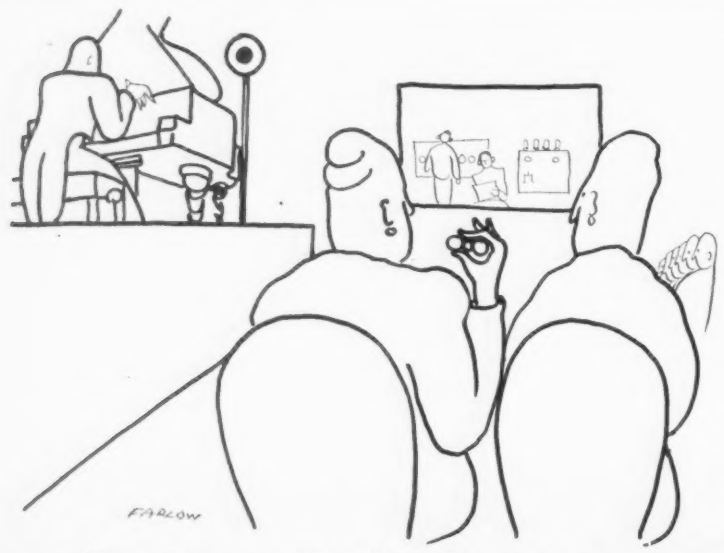
In the far corner of the apartment I found the Prestons, father and son, of Wells-Fargo fame. Leonard Hall, former dramatic critic of the New York Telegram and now publicity man for R. K. O. at Rockefeller Centre, was telling them how he had had to spend two hours and a half at the Metropolitan performance of Das Rheingold on Friday afternoon guarding the Rockefeller interests. The Prestons said, father and son, that they liked no music except Pacific 231, and they bemoaned the fact that it wasn't scheduled much nowadays.

* * *

Richard Lert, in New York last week *en route* to Europe, told about a man he knows in Germany who dyed his dark hair blonde and changed his name from Dr. Goldberg to Dr. God. After all, I don't believe that gentleman is as conceited as lots of people I know—he has the taste to acknowledge it.

* * *

Rumors floated through the gilded atmosphere of the Metropolitan that Emanuel List doubled in the rôles of Fafner and Fasolt at the Rheingold performances. No one seemed to notice that James Wolfe, feeling ill, was not singing his share of the giants' complaint, so a pixie tells me. How true that rumor is everybody at the Met denies. If you can establish it as a fact you're a better man than I am—at whisperin'.



"I'm so glad we came. It's such fun watching men behind glass."

Foreign News in Brief

Emperor Jones to Receive Holland Première

AMSTERDAM.—The European première of Louis Gruenberg's opera Emperor Jones will take place at the Municipal Theatre here in the middle of February. The title rôle is to be sung by Jules Bledsoe, Negro baritone, and the performances are under the management of the Italian Opera Company (Maestro Parenti, conductor). Eight performances are planned, those in Amsterdam to be followed by others in Paris, Vienna, Milan, Brussels and London. R. P.

Weingartner Première in Baden Near Vienna

VIENNA.—In honor of Felix Weingartner's seventieth birthday, his musical comedy, Dame Kobold, (Dame Imp) was produced, January 14, under the baton of Gottfriend Kassowitz by the Stadttheater of Baden near Vienna. This performance was the Austrian première of a work which had been created about twenty years ago. Its libretto, taken from a play by Calderon, is an old *commedia dell'arte*, with its typical plot setting and intrigues. The score is melodic, spirited, rich in rhythmical invention. It has a brilliant overture, a broadly melodic intermezzo between the second and third acts, lovely vocal ensembles and a graceful waltz. Weingartner was warmly acclaimed and had to appear several times before the curtain. Thus Baden, the little watering-town, once the favorite resort of Mozart, Beethoven and Schubert, proved faithful to its ancient musical tradition.

M. K.-M.

Eisenberg Touring France

PARIS.—Maurice Eisenberg, having completed a tour of the northern cities of France, appeared in the music centres of southern France. In Cannes he played the Vivaldi and Schumann concerti with orchestra. In Marseilles he was heard with the Societé de Musique de Chambre of that city.

Mr. Eisenberg is now in London where, on February 12, he played the Schelomo of Bloch, with the London Philharmonic Orchestra, Bloch conducting. He also gave the first performance in England of the Glazounoff concerto, and after an extended tour of the English provinces, had a recital in Wigmore Hall, London, on February 19, and on February 26, a recital for the B. B. C. He appears in recital in Paris on March 7.

I. S.

Erica Morini to Play with Orchestra in Paris

PARIS.—A special concert has been arranged for Erica Morini, violinist, with the Colonne Orchestra here on February 24 when she is to play the Mozart D flat concerto. At her recital in Paris on March 1, Miss Morini will play the Mendelssohn concerto, the Bach chaconne and shorter pieces.

R. D.

Martinelli Speaks Over WEAF

Giovanni Martinelli spoke over the radio on February 14 for Estelle Liebling's hour, What Next?, on an NBC-WEAF network, his subject being The Most Embarrassing Moment of My Life. The tenor began by expressing his appreciation to this country, which, he said, for twenty years has given him the opportunity to carry on the major portion of his career as a member of the most renowned musical institutions, such as the Metropolitan, Ravinia and San Francisco opera companies, and others. He cited the musical development made in the United States during these twenty years.

"Now," Mr. Martinelli went on, "it may interest you to hear of some embarrassing moments which occurred to me at my first appearance in opera. The opera was Ernani, one of Verdi's earliest productions. I recall being excited by the aria in the first act, and while singing I was so thrilled with my own success, that toward the end instead of concluding with the known cadenza, I was carried away and repeated the aria over again even though it had not been requested by the audience; of course the conductor gave me the dickens between the acts.

"Later on, when the tenor is supposed to kill the king, my acting became so violent, that my belt broke and together with the heavy sword I was wearing, dropped on the stage with tremendous noise, great laughter of the audience and great danger to the prompter's life.

"Finally in the very tender duet with the soprano, a big white feather, which adorned my hat, detached itself and hanging before my eyes, kept hiding my face from my supposed sweetheart. My fiancee, who was in the audience, told me later that she was not very proud of my first love-making on the stage.

"Sorry I can't stay with you any longer because I am due to fly over to Japan to marry a Miss Butterfly."

I SEE THAT

The weekly two-piano program of Frances Hall and Rudolph Gruen from WEAF, presents tomorrow (February 25) the Bach-Maier two part invention in G; On Wings of Song, Mendelssohn-Gruen; If I Were a Bird, Henselt; and the third movement of Mozart's sonata in D. March 5, Miss Hall and Mr. Gruen will play the Mozart E flat concerto for two pianos and orchestra with the Stamford Symphony, Stamford, Conn.

* * *

Julia Vardo, soprano, and Orrin Bastedo, baritone, gave a musicale on February 15 at the New York home of Mrs. John Henry Hammond. Mrs. Hammond also took part in the program, playing a group of piano solos.

* * *

Mildred Dilling, while on her annual Southern tour in February and March, will appear in Charlotte, N. C., March 5 on the local Community Concert Course. Another engagement for the harpist on this itinerary is in Asheville, N. C., March 3.

OBITUARY

Hedwig Reil

Hedwig Reil, mezzo-soprano, who took the part of Erda in the American première of Wagner's Das Rheingold in 1889 at the Metropolitan Opera, died on February 16 at her home in New York. She was seventy-one and leaves a daughter and son-in-law, Mr. and Mrs. Hubert W. Tschiras. Mme. Reil was born in Vienna and was educated at the conservatory there. She was ready to sing with the Vienna Opera Company, but was persuaded to come to New York instead. She sang, however, for only one season, as she strained her vocal cords so severely during an hour of practice at home that she was forced to end her musical career. In 1890 she became the wife of George W. Essigke, at the time first violin in the Metropolitan orchestra. Later he became musical director at the United States Military Academy at West Point. His death occurred in 1909.

William H. Barber

William H. Barber, pianist and teacher, died at his home in New York on February 9 at the age of sixty-nine. Mr. Barber was head of the music department of the Edgewood Park Junior College in Stamford, Conn., maintained a studio in Steinway Hall, New York, and formerly taught at Syracuse University. His music education included the study of piano and harmony at Stuttgart and Weimar, and he was graduated in 1889 from the Conservatory of Dresden. He leaves his widow, the former Baroness Felicioas von Oertzen of Dresden, and a son and daughter.

Lillian Robertson

Lillian Robertson, pianist and organist, died on February 8 at her home in New York. Miss Robertson, who was born in Nashville, Tenn., obtained her musical education at the Boston Conservatory of Music and under the direction of Dr. William C. Carl, of New York. She was a teacher and coach of singers as well as pianist; she was also, for a number of years, accompanist for the Dixie Club, Daughters of the Confederacy, and other organizations. As organist, Miss Robertson served several prominent churches and synagogues, including the Methodist Episcopal Church of Great Neck, N. Y.

John C. Mullaly

BOSTON.—John C. Mullaly, a former member of the Boston Symphony Orchestra, which he joined in its early days, died on February 8. Mr. Mullaly was born in England eighty-seven years ago. He came to this country as a small boy and had been identified with music since he became a member of Gilmore's Band, then a Salem organization, at the age of fifteen. He conducted the first American performance of Gilbert and Sullivan's Pirates of Penzance. He also had conducted the Pop Concerts here. He is survived by his widow, Harriet Mullaly.

R. P.

James Van Sicklen

BROOKLYN, N. Y.—James Van Sicklen, who had been organist at the New Utrecht Dutch Reformed Church here for forty-three years, died on February 15 at his home in this city. Mr. Van Sicklen was sixty-six, a native of Brooklyn, and a direct descendant of Dutch settlers of Long Island in the seventeenth century. Besides his church connection, he was organist for Kedron Lodge and for Bay Ridge Commandery, Knights Templar. A daughter survives him. B.

Beulah Philo Shacknove

Beulah Philo Shacknove, teacher of voice culture, died on February 14. Surviving is her daughter Rita. Mme. Shacknove counted among those under her tutorship Viola Philo of Radio City Music Hall and a featured artist over NBC. Josephine Therese, Lucille Berthon, Bella Dresner, Henry Schroeder, Patti Spears, Dora Boshoer and many others.

Elsie Greve Vollert

DAYTON, O.—Mrs. Elsie Greve Vollert, widely known in music circles of the Middle West and New York, died here at the home of her sister, Mrs. Fred Olt. Mrs. Vollert was born in Dayton, received her musical education in Cincinnati and New York and was a member of the Metropolitan Opera chorus until a few months ago, when she returned to Dayton. M. D.

Musicales

Associated Music Teachers' Dinner-Program

The dining-room of Hotel Aberdeen, New York, was crowded with 150 diners February 10 on the occasion of the Associated Music Teachers' dinner-musicale. Guest artists were Sigismond Stojowski, Sigmund Spaeth, Johann Vanderberg and the Gorisch Ensemble. They took part in a musical program which followed the dinner, President Jelenek introducing each in turn. He called the teacher The Forgotten Man, and urged that the enforced rest be utilized. Gustave L. Becker mentioned the round table discussions begun by Dr. Westlake. Mr. Stojowski gave a highly poetic address and performed two of his Polish Idyls. Mr. Vanderberg sang songs in German and French with agreeable voice, Dr. Westlake playing his accompaniments with skill. The latter gave a well-considered talk. Dr. Spaeth spoke on The Art of Enjoying Music. Mr. Friedman, representing the State Federation of Music Clubs, told of the endeavor to obtain credits toward graduation of private music students. F. W. R.

* * *

Apollo Club Sings

Alfred Boyce scored a success in his first appearance as conductor of the Brooklyn Apollo Club, in the concert at the Academy of Music, Brooklyn, N. Y., February 13. His former connection with the organization as accompanist enabled him to achieve immediate results, the ensemble singing with spirited, expressive quality. Following the Motto Song composed in 1895 by the first conductor, Dudley Buck, Rogers' Bedouin Song was intoned by the 100 men with vigor. Equally felicitous performance was given of Mattinata (Leoncavallo) and Campdown Races. In Twilight (Buck), Break, Break (Brewer) and Steal Away, the listener found real expression, coupled with flexible tempi and emphasis. A score of boys from St. Luke's Episcopal Church (Brooklyn) coöperated in items by Dvorak and Kremser, and in the final Great Is Jehovah (Schubert-Liszt), they showed the splendid training they have received under Charles O. Banks. They soared aloft to high A's and a B flat, the combined ensemble attaining fine, dramatic climaxes. James E. Tallent, baritone, pleased by his singing of songs by Hatton, Dvorak and Kramer, and Philipp Fey, tenor, was applauded in works by Mana-Zucca, Ganz and Adams. Both were called on for added numbers.

A fashionable audience attended and manifested warm appreciation. Sidney D. Lowe at the piano, and Charles O. Banks, organist, furnished capable assistance as accompanists. F. W. R.

* * *

Twenty-first Annual Orchestra Concert by Institute of Musical Art

The twenty-first annual concert by the orchestra of the Institute of Musical Art of the Juilliard School of Music was given in the concert hall, New York, on February 16 and 17, with Willem Willeke conducting and Mary D. Hill as soloist in Raff's Larghetto-Allegro from the concerto for cello, op. 193.

Capacity audiences were present both evenings and enthusiastically applauded spirited and admirable interpretations of the Eroica Symphony No. 3 (Beethoven), Rienzi Overture and Wotan's Abschied and Feuerzauber (Wagner). Miss Hill mastered the taxing cello part of the Raff opus with consummate skill and ease, bringing out the mellow tone. Her success was acknowledged by her auditors with much handclapping.

Mr. Willeke directed the orchestra with an excellent display of baton technic, giving the music concentrated and musicianly readings. The players responded with coordinated and colorful performances of such high estate that one often lost sight of the fact that this was a student body. M. S.

* * *

Sorosis Club Hears Olive Bond in Song Recital

Social Day of the Sorosis Club held in the Waldorf-Astoria, New York, February 5, presented Olive Bond, coloratura soprano, as the only artist. Miss Bond sang Batti (Mozart) and French songs as her first group. Later she was heard in the Caro Nome aria from Verdi's Rigoletto, adding an encore. The audience showed pleasure in her offerings, and applauded with warmth. Ruth Barrett was the accompanist. F. W. R.

* * *

Mu Phi Epsilon Musicale

Mu Phi Epsilon's monthly musicale was given on February 11 at the New York headquarters. Crane Calder, bass, was the guest artist. His accompanist was Ruth Graham. He sang Handel's Hear Me, Ye Winds and Waves, French numbers by Fourdrain, Faure and Koeneman, songs by Hugo Wolf and Brahms, and works in English by Rachmaninoff, Brown, Charles and Korbay. The next in this series will take place March 11, when Marion Anderson, pianist, and Byrd Elyot, violinist, will give the program.

* * *

Haubiel Appears at Diller-Quaile School

An audience at the Diller-Quaile School, New York, heard Charles Haubiel in a lecture-recital on February 9. Mr. Haubiel's subject was The Path of Music. Many encores were demanded and granted. D.

* * *

Musical Arts Society Holds Eighth Sunday Night Event

The eighth Sunday night concert of the Musical Arts Society of Tenafly, N. J., was given on January 21 at the home of the founder and president, Nana Genovese Gazzale. The artists were Julia Vardo, soprano, Orrin Bastedo, baritone, and Ethel Alexander, pianist. Miss Vardo and Mr. Bastedo joined in a Mozart excerpt, Massenet and Hildach items, and Gondoliera by Georg Henschel. Miss Vardo sang the Jewel Song from Gounod's Faust, Air de Lia from Debussy's L'Enfant Prodigue and songs by Rhené-Baton and McClure-Stitt, the last dedicated to the soprano and entitled Winter Orchids. Mr. Bastedo's offerings were the Credo from Verdi's Otello, J'ai Pleuré en Rêve (Georges Huë), The Hills of Home (Oscar J. Fox) and The Garden I Love (Godfrey Nutting). Miss Alexander's solos were by Glinka-Balakireff, Scriabin and Chopin.

Metropolitan Opera

(*Continued from page* 13)

(Elsa), Lauritz Melchior (Lohengrin), Doris Doe (Ortrud), Gustav Schützendorf (Telramund), Emanuel List (King Henry), and George Cehanovsky (The King's Herald). Mme. Manski was appealingly pathetic as Elsa and sang with brilliant tone, although there were times when she forced high notes. After the first act she gained in assurance of manner and vocal steadiness. She made an attractive Elsa in appearance and demeanor. Mr. Melchior was in magnificent voice and portrayed the rôle of Lohengrin with histrionic fidelity. He has the physique demanded for the part of the halfgod, and he has that dramatic astuteness and vocal finesse which arouse the enthusiasm of audiences. Miss Doe acquitted herself as Ortrud with great credit. This is a difficult rôle demanding all the vocal and acting resources of an operatic contralto. Miss Doe accomplished these with certainty and ease and the sense of evil witchery which the character necessitates. After the scene in Act II in which Ortrud persuades Elsa to join her in the courtyard of the castle and so gains the chance to counsel against Lohengrin, Miss Doe was the recipient of spontaneous applause from her audience—an unusual occurrence at any Wagnerian performance. The Telramund of Mr. Schützendorf was presented with a vocal and dramatic vigor and authority that so fully displayed the witch-ridden husband as to arouse the sympathy of the audience. Mr. List (King Henry) was regal in bearing, royal in voice, accurate in intonation and sang with fine style. Karl Riedel conducted.

SUNDAY NIGHT CONCERT, FEBRUARY 18

At this Sunday Concert excerpts from seven operas, mostly unheard this year, were given. The singers were Mmes. Corona, Fleischer, Vettori and Bampton, Messrs. Martinelli, Martini, Jagel, Del Corso, Borgioli and Bonelli. Wilfred Pelletier conducted the various groups in airs and ensembles from Andrea Chénier, La Gioconda, Carmen, Barber of Seville, La Forza del Destino, Pagliacci and Rigoletto. In the prologue from Pagliacci Mr. Borgioli set a high standard of vocalism, as did Mme. Fleischer and Mr. Del Corso, giving an aria from the same work. Mr. Jagel presented an artistic delineation of two arias and the duet from Andrea Chénier, assisted by Mme. Vettori and joined Mme. Fleischer in excerpts from Carmen.

Mmes. Corona and Bampton were heard to advantage in excerpts from Gioconda and were more than ably assisted by Messrs. Martinelli and Bonelli. The balance of the program consisted of three arias and a duet from the Barber of Seville in which the three artists, Miss Bampton and Messrs. Martini and Bonelli, were heard. La Forza del Destino excerpts, in which Mr. Martinelli's rich voice was outstanding in quality, were proffered by him with Mme. Corona and Mr. Lazzari. The quartet from Rigoletto was also sung in which Mmes. Bampton and Fleischer and Messrs. Martinelli and Bonelli gave an excellent account of themselves.

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N. Y. Times, Jan. 30, 1934

"Crystal clarity of tone."
N. Y. Evening Post, Jan. 30, 1934

"Fine sense of rhythm—knowledge of style—grace and transparence. Ardent temperament under intelligent control."
N. Y. World-Telegram, Jan. 30, 1934

"Talent of high order."
N. Y. Evening Journal, Jan. 30, 1934

"Incisive, strongly rhythmic playing."
N. Y. Sun, Jan. 30, 1934

"Her tone is genuinely musical, her phrasing delicate, and her grasp of the content of music that of a mature artist."
Brooklyn Daily Eagle, Jan. 30, 1934

Chicago Gives Warm Welcome To Recital by Winifred Christie

Madeleine Monnier and Poldi Mildner Among Soloists with Orchestras in Mid-Western City—People's Opera Company Cancels Series Owing to Discomforts of Outdoor Stadium

CHICAGO.—Winifred Christie, who throughout the world's fair last summer played to more than a million visitors, gave a recital at the Studebaker Theatre on February 11 under the management of Bertha Ott. The distinguished Scotch pianist played on the Moör double keyboard piano, the invention of the late Emanuel Moör, gifted Hungarian composer. Miss Christie's prominence in the pianistic world and the beautiful program that she had arranged were sufficient to bring to the Studebaker music-lovers as well as many of our leading piano instructors, who enjoyed her playing of the classics as well as the moderns.

Her first group consisted of two sonatas by Scarlatti, Bach's Italian concerto and fugue in C sharp minor. Miss Christie's sure and facile technic, beauty of tone and excellent interpretations were saliently brought out and all the resources of the double keyboard piano were exhibited to great advantage. Remarkable indeed was her presentation of the Brahms variations and fugue on a theme of Handel. Here again the pianist completely won her hearers by her sane and masterly reading of a stupendous work. Miss Christie is known as a Debussy specialist and she delighted her auditors by her interpretation of that composer's Poissons d'Or. This was followed by Three Preludes by Moör, numbers well worth programming. They were played with great feeling by the widow of the composer and were received with marked approbation. The balance of the program consisted of Godowsky's Gamelan and Dohnányi's Capriccio.

It is said that for the next few weeks Miss Christie will, besides touring the country in concert and recital, give demonstrations on the Moör double keyboard piano in her studios in the Fine Arts Building, and many professionals have already enrolled under her banner.

MADELEINE MONNIER WITH WOMAN'S ORCHESTRA

Madeleine Monnier, French cellist, was heard as soloist with the Woman's Symphony Orchestra on February 11 in the Gold Ballroom of the Congress Hotel. In her solo numbers Miss Monnier disclosed the solidity of her technic, the richness and singing quality of her tone. Her interpretation of both the Haydn and the Ibert concerti revealed her as an artist of the first order.

Besides giving the young soloist fine support, the orchestra under the direction of Ebba Sundstrom presented excellent readings of the Handel-Harty Water Music, Brahms' variations on a Haydn theme and the Tschaikowsky Capriccio Italienne.

ADOLPHE DUMONT DIRECTS WGN ORCHESTRA

Adolphe Dumont is giving radio audiences reason for rejoicing in his Sunday symphony programs over Station WGN, for which he always secures soloists of the first rank. For the February 11 concert he had Alice Mock, soprano, Joseph Vito, harpist, and Ernest Pechin, cornetist. Under Dumont's direction the orchestra gave effective performances of the Weber Oberon Overture and Schubert's German Dances.

MILDNER IN DÉBUT WITH CHICAGO SYMPHONY

On February 13 the Chicago Symphony Orchestra and Dr. Frederick Stock introduced to patrons of the Tuesday concerts a young pianist by the name of Poldi Mildner, who hails from Vienna. This winsome artist awoke the enthusiasm of her audience by the exciting manner in which she presented the Tschaikowsky B flat minor concerto. Miss Mildner was compelled to break the house rule of no encores. This, as extraordinary as it is, was even more significant when one considers that the Tuesday afternoon audiences are made up principally of women.

Dr. Stock had prepared a program which consisted of two Beethoven numbers, the Coriolanus overture and the D minor symphony minus the choral finale. The colossal symphony is as impressive without the chorale, and its omission was not noticed even though the audience had been informed by the announcement on the program. During the intermission Arthur G. Cable, chairman of the committee to assist the financial affairs of the Chicago Symphony, informed the audience that there have been donations of $29,550 and extra tickets sold to the extent of $5,824, thus making the total to date of $35,374 towards the $70,000 needed to continue the orchestra concerts. It is to be hoped that the campaign will not be stopped until at least $200,000 has been donated, thus assuring the trustees that Chicago really wants its orchestra to continue for many years to come.

CARLETON COLLEGE BAND PLAYS

The Carleton College Symphony Band, known for its unique instrumentation and symphonic treatment of band music, played at Mandel Hall, University of Chicago, on February 14. This organization, composed of college students, is directed by James Robert Gillette. The wind section numbers fifty pieces, including many instruments not ordinarily used in bands. The band, which comes from Northfield, Minn., was heard in the B flat symphony of Paul Fauchet; Roussel's new overture, A Glorious Day; Colby's Headlines; Drumm's waltz, In Vienna; Franck's Symphonic Piece, and smaller numbers, in all of which they won the approval of their listeners.

RICHARD CZERWONKY IN DEMAND

Richard Czerwonky, violinist and teacher at the Chicago Conservatory of Music, has been heard this season in and outside Chicago. On February 14 he gave a recital in Austin, Tex., under the direction of Anita Storrs Gaedcke. On February 26 he is scheduled for a recital at Green Bay, Wis., February 27, at Menominee, Mich., and February 28, at Iron Mountain, Mich.

HERMAN DEVRIES NEITHER "DEAN" NOR "DOCTOR"

Herman Devries takes exception to being called either "dean of Chicago critics" or "Dr. Devries." The Chicago American's eminent critic says that he is neither a dean nor a doctor, but simply, "Mr. Herman Devries," "Loupere" to his innumerable friends, "Herman" to many others and "Devries" to his readers.

OPERA COMPANY'S EXIT

We did not know when we wrote that the Stadium is unsuitable for the giving of opera how really correct we were. Though, like many others, we suffered from the cold at the performance of Cavalleria and Pagliacci, the initial bill, on February 10, we thought that with milder weather in sight the management would carry on. One performance was sufficient, however, for the backers of the People's Grand Opera Company, a name of ill omen in our city. Another organization bearing the same title a few years ago announced presentations to be given at the Eighth Street Theatre, but none took place. This second People's Grand Opera Company promised opera every Saturday night and after one production called a halt. It is said that the management of the company may sue the Stadium because of the discomfort suffered by its patrons. It is stated this was due to the fact that the refrigeration plant worked throughout the performance in preparation for the hockey game there the following evening. Hundreds of people would be good witnesses for the People's Opera, as the cold was bitter. It is believed that the People's Opera Company may give a season either at the Civic Opera House or at the World's Fair.

OPERATIC RUMORS

Weekly this office receives notices that such and such opera company will open a season on such and such date. Professional singers should be careful to investigate before signing with new organizations. We know of a singer who lost $1,500 by accepting an engagement with one of these fly-by-night operatic ventures, for a concert manager had a date for her on the same night. The opera company folded up suddenly and her engagement was automatically cancelled.

MINNEAPOLIS SYMPHONY ORCHESTRA

As an added attraction to her Monday Night Concerts Grace Denton presented the Minneapolis Symphony Orchestra under the direction of its conductor, Eugene Ormandy, on February 14 at the Auditorium Theatre. Most of the elite as well as principal figures in our musical life were on hand to pay tribute to the visiting conductor and his orchestra. The program was opened with a fine arrangement by Ormandy of the Bach toccata and fugue in D minor. His arrangement is that of an excellent musician who does not believe in deranging the work of a master and follows minutely the thought of the composer. His brilliant arrangement of the toccata and fugue for full orchestra won him the praise of the musician and the orchestra's playing of it roused the audience to a high pitch of enthusiasm. Ormandy is a conductor with a touch of showmanship.

It was, however, in the Beethoven seventh symphony that the orchestra demonstrated its worth and the conductor his interpretative talent. In regard to technic and balance between the various choirs, the orchestra is wellnigh perfect. The program also brought a good reading of Ravel's Alborada del Gracioso, the suite from Kodály's Hary Janos and the Enesco Roumanian Rhapsody in A major. In all these numbers the orchestra distinguished itself.

SYMPHONY CONCERT: GUNNAR JOHANSEN, SOLOIST

One of the largest audiences of the present season was on hand on February 15 for the Chicago début of Gunnar Johansen, Danish pianist, who appeared as soloist at the regular Thursday-Friday concerts of the Chicago Symphony Orchestra under Dr. Frederick Stock. Mr. Johansen played the Rachmaninoff fourth concerto, in which he won the full approval of the audience. So prolonged was the applause at the close of the number that for the second time this week the no-encore rule was broken and the soloist repeated the last movement of the concerto, in which he was superbly seconded by the orchestra and its leader.

The program began with the lovely old dances and airs for the lute by Respighi. It was followed by the *larghetto* from Franck's string quartet in D major, which caught the fancy of the audience. The backbone of the program, however, was the Brahms symphony in F major, played with much dignity. This showed Stock and his men at their very best.

For years Stock has been known as a Brahms specialist and we attribute the large audience on hand to his programming the third symphony of that master.

During the intermission of the Thursday concert Mrs. Frederick Upham informed the public that already $36,951 of the needed $70,000 orchestra fund had been received.

LAWRENCE CONSERVATORY A CAPELLA CHOIR HEARD

Dean Carl J. Waterman and his *a capella* choir from Lawrence Conservatory, Appleton, Wis., invaded Chicago and its suburbs from February 2 to 9, giving programs at the University of Chicago chapel, Hemenway Methodist Church in Evanston, Glen Ellyn Methodist Church, Austin M. E. Church and the New England Congregational Church. In a program of sacred and secular part-songs Dean Waterman's well balanced choir accomplished singing that was admirable for the freshness and beauty of the tone, accuracy of attack, excellence of shading, sonority and exquisite phrasing. Its efficient work shows the influence of diligent training under a thorough musician and drill master. Songs by Gretchaninoff, Sahknovsky, Bach, Christiansen, Schindler, Willan, Cain, Dunn and Jenkins were given perfect performances.

CHICAGO MUSICAL COLLEGE ACTIVITIES

Mary Heath, pupil of Silvio Scionti, appeared as soloist with the Decatur Civic Orchestra on January 14, playing the Grieg A minor concerto. Mr. Scionti conducted the orchestra.

Students of Viola Cole-Audet gave a recital at the Medinah Michigan Avenue Club on February 4. Evelyn Volkhardt Thomas, artist pupil of Mme. Audet, appeared in joint recital at the Medinah Club on February 11. Bernice Caine, another student, played before the P. T. A. of Harvey, Ill., on February 9. Jane Ashcraft, of the same studio, has played eight concerts the past month, touring Florida with a musical company.

Franklin Gordon, pupil of Blanche Barbot, is a member of the Varsity Eight Octette, now on a five weeks' tour of the South under the management of the Music Corporation of America. Hilda Ohlin, also a student of Miss Barbot, who made nine appearances with the Chicago Grand Opera Company, was soloist at the K. A. M. Temple on February 3. Miss Ohlin is to appear in recital in Wisconsin and Kentucky during February and March.

Marjorie Gillam, pupil of Mme. Nellie Gardini, made her début in the leading prima donna rôle, Eliza, in Topsy and Eva with the Duncan sisters at the Apollo Theatre on February 7. Werner Hager, student of Mme. Gardini, is touring Florida with the Bessie Andrews Concert Company. Ada Belle Files of the same studio, sang at Kimball Hall on February 12. Helen Schiewe sang at the Mangasarian Church in Kimball Hall on February 2.

Pupils of the Blanche Slocum Studio appeared in recital at the Little Theatre on February 7.

Corrine Silverman, student of Mabel Lewis Howatt, had the rôle of Ilse in Girls in Uniform at the Institute Theatre.

Walton Pyre, supported by a cast of his pupils, is appearing as Lord Dundreary in Our American Cousin at the Cube Little Theatre, February 17, 18, 24 and 25. This is the first in a series of period plays in which Mr. Pyre will present his repertory players.

HARRY KAUFMAN,

pianist, teacher and member of the faculty at the Curtis Institute of Music. Three of the students who have been studying accompanying with him at the institute have appeared as assisting artists in recent violin recitals in New York. On February 7 Bernard Frank played for Philip Frank at Town Hall. A week later Vladimir Sokoloff was at the piano for Oskar Shumsky in the same auditorium, and on February 16 Theodore Saidenberg supported Efrem Zimbalist at Carnegie Hall.

AMERICAN CONSERVATORY NOTES

The Phoebean Trio, Alice Johnson, pianist and director, appeared in recital before the Woman's Club of Galesburg, Ill., February 5.

Reba Lessard and Raymond Weaver, from the Grace Welsh studio, gave a duo piano recital on January 25 at Kendallville, Ind., under the auspices of the Woman's Club of that city.

Frances Emerson, pupil of Heniot Levy of the faculty, was presented in a piano recital by the Music Club of Paducah, Ky., on January 24.

Beatrice Epstein, student of Heniot Levy, played a group of piano soli at the February meeting of the Chicago Club of Women Organists at the Palmer House.

Evelyn Ham, contralto, pupil of Karleton Hackett, appeared last week in a series of recitals at Ponca City, Henryetta, Stillwater and Muskogee, Okla.

Harriet Hebert, contralto, sang a group of soli at the recent annual banquet of the Prairie Hiking Club, Women's City Club. The Fort Dearborn Chorus, under the direction of Miss Hebert, sang the sacred cantata, Ruth, at St. Stephen's Lutheran Hall on February 11.

Members of the Phi Beta Fraternity, Gamma Chapter, held their annual initiation service and banquet at the Stevens Hotel on February 13.

Vera Gillette, student of Kurt Wanieck, is appearing as piano soloist and accompanist with the Pavley-Oukrainsky Ballet on a five weeks' tour of the Western states and Canada.

Bettey Kerr, pupil of Grace Welsh, appeared in piano recital at the Lyon & Healy Hall on February 11. RENÉ DEVRIES.

Sharnova Gives Western Recitals

Sonia Sharnova, contralto, gave a recital in Wisconsin Rapids, Wis., on February 11, after having fulfilled five consecutive engagements in as many cities with Armand Tokatyan, tenor, and Hans Hess, cellist. She rejoined the two in Green Bay, Wis., on February 12.

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Menuhin, Piatigorsky, Kreisler and Shan-Kar Dancers Appear in Recitals

ST. LOUIS, MO.—The imperishable Tschaikowsky Pathétique again led the field in the votes cast for the annual request program by the St. Louis Symphony Orchestra, under the direction of Vladimir Golschmann on February 2 and 3. Notwithstanding the attitude of numerous conductors, critics and a certain element of musical pundits toward this unmistakably great and popular Russian masterpiece, it bobs up at stated intervals, always a welcome visitor to be received with unabated enthusiasm. It is true that many conductors lean too heavily on the sob side of the first and last movements, feeling it their bounden duty to wring out the last tear, and leave everybody in the throes of dire melancholy. Again the five-four movement is often taken too literally, without dynamic contrasts to give it the necessary variety of character, and we too often fail to note a retard at the two climaxes in the third movement, resulting in the majestic march being made more of a race for the goal than the effective musical epic it really is. These effects are not indicated in the score, yet the conductor with a penetrating musical insight can supply them. Golschmann's conception of this work is indeed a model in musical and artistic refinement. The aforementioned effects were achieved with excellent skill, the four movements were raised to a high plane of dramatic and eloquent intensity, maintaining a pace that never admitted of a lapse into maudlin sentimentality, yet capturing all of the suggestive material and atmosphere which the symphony implies. In addition to the symphony, the shorter works receiving the largest votes were the Lohengrin prelude, Debussy's Afternoon of a Faun, and the waltzes from Strauss' Der Rosenkavalier.

MENUHIN PLAYS WITH ORCHESTRA

The first appearance of Yehudi Menuhin with the orchestra at the concerts of February 9 and 10, was the signal for two capacity houses. It was a rare experience from every standpoint. Marvelling at the superlative virtuosity of this seventeen-year-old violinist as he interpreted the great Beethoven D major violin concerto, the astounded listeners accorded him a tumultuous ovation. The boy is an undisputed master with a comprehensive and ripened art. His playing has brilliance as well as emotional depth, a crystalline beauty of tone, phrasing of impeccable taste and refinement, and a technical proficiency that is arresting. His remarkable musical intellect is evidenced in the searching analysis of the composers he interprets, and the lofty message of Beethoven as unfolded by the young master was an unforgettable inspiration. In acceding to forceful demands for an encore, Menuhin played the Chaconne from the Bach D minor sonata bringing additional astonishment at his profundity of musicianship. The orchestral accompaniment which Golschmann provided for the concerto was a masterpiece in itself.

For the orchestral program, the Mozart overture to Don Giovanni, the Bacchanale from Wagner's Tannhäuser, the prelude to the third act of Tristan und Isolde, with the English horn solo splendidly played by Alfred Hicks, and the Ride of the Valkyries, furnished a variety and balance to which the audiences reacted with elation.

PIATIGORSKY AND ANNA HAMLIN

Gregor Piatigorsky was an important visitor on the evening of February 9, appearing in a cello recital at Howard Hall as one of the season's attractions on the Principia Concert and Lecture Course. Here is another of the young generation of musicians whose art is complete. His playing has a vital force and a finished artistry that is compelling. He played the Bach suite in D major, for cello alone, in such style as to make the uninitiated discover that Bach is not so formidable after all. A group by Corelli, Lully and Frescobaldi, and another by Russian and Spanish modernists furnished a musical miscellany that brought into play the varied aspects of this sterling artist, whose appeal to his audience necessitated his adding numerous extras to the stated program. Anna Hamlin appeared on the program, singing an aria and two groups of songs.

FRITZ KREISLER

Fritz Kreisler's annual recital drew a large audience to the Odeon on February 1, with the faithful and efficient Carl Lamson at the piano. In this day and age, comment on Kreisler's art is superfluous. Suffice to say that he appealed to all types of musical appreciation, but in so doing made no compromise to essential quality. Three encores were offered.

SHAN-KAR DANCERS

Interesting as well as instructive entertainment was furnished a large Civic Music League audience on February 6 by the Shan-Kar Dancers, who provided a program of Hindu dance dramas and incidental numbers of East Indian choreography. Rich costuming enhanced the interest in the symbolic, mystic and religious dances. The musical accompaniment played on string and percussion instruments by a group seated on the floor, effectively sustained the varied moods and emotions of the dance, and despite its monotony, a certain veiled melodic suggestion breaking at intervals through the rhythmic tapping of the tabla became fascinating. The audience was somewhat bewildered at the outset, but soon caught the spirit and the ideas of the exotic performance, and toward the end of the evening the enthusiasm was genuine. O. C.

Chicago Opera Company Closes Its Detroit Series Suddenly

Poor Productions Contribute to Financial and Artistic Fiasco—Local Symphony Orchestra and Monte Carlo Ballet Delight Large Audiences

DETROIT, MICH.—The Chicago Opera Company brought its much heralded four weeks' stay to a sudden close after one week's performances. We do not know whether the management was trying to cut expenses when it brought reduced choruses and ballets, not to mention the scanty scenery to Detroit, but the result was a financial and artistic flop.

ORCHESTRAL EVENTS

Mischa Kottler, one of Detroit's better known pianists, was featured at the tenth pair of Detroit Symphony concerts in Orchestra Hall, February 1 and 2, with Victor Kolar on the podium. Mr. Kottler's complete technical command of the keyboard delighted his audience in Rachmaninoff's third concerto. He conquered his audience completely and proved sufficient stimulus to attract a strong box-office. His performance was exquisite. The concert opened with the old fashioned Haydn's first symphony and there was also another feature on the program which was interesting, i.e., a first performance of Michael Press' orchestration of Godowsky's Java Suite published for the piano a number of years ago. It has five movements. Mr. Press now head of the music department of the Michigan State College, was guest conductor of the suite.

On February 4 the Detroit Orchestra gave a special Jewish concert at Orchestra Hall to a sold out house and featuring works of Jewish composers such as Bizet, Halevy, Mendelssohn, Saint-Saëns and Ravel. The soloist was the young and charming Detroit soprano, Emma Lazaroff-Schaver, who won her audience with her sympathetic singing of the aria from La Juive and a group of modern Jewish songs. She was recalled five times by the overflowing audience and had an able accompanist in Rebecca Frohman.

BALLET PROGRAMS ATTRACT

The Monte Carlo Ballet Russe arrived for two nights February 5 and 6 at the Masonic Auditorium and danced to an acclaimed audience. The S.R.O. sign was hung out both nights and we venture to say had they stayed longer the same situation would have prevailed, for its art was fine, subtle and artistic. It combined youth, beauty, drama, comedy, good music finely conducted in a repertoire of five classic and modern ballets.

Dorothy Hess, young Detroit pianist, was soloist at the pop concert by the Detroit Symphony, February 10 and a good pianist she proved in this program to be. She played Grieg's concerto for piano and orchestra in A minor op. 10 displaying a pure limpid style. She was rewarded by much applause by the many friends present. The program opened with Lalo's Overture to Le Roi d'Ys followed by Rimsky-Korsakoff's tone poem Sadko, op. 5. After the intermission came Gliere's symphonic poem. The Sirens, and the concert ended with LaMonaca's weird, haunting Hindu dances from the opera La Festa di Gauri. R. C. B.

Gardini Pupils Give Opera Benefit Today

Berta Gerster-Gardini, director of the Gerster-Gardini School of Singing, New York, presents her pupils tonight (February 24) in an operatic performance for the benefit of the Middle Bronx Workmen's Club. Weber's Der Freischütz will be given with only a few scenes omitted. It will be sung in the original German. Mme. Gerster-Gardini, besides coaching the parts, has taken over the stage management of the production. Her experience in this direction is derived from association with her celebrated mother, Etelka Gerster, and the opera houses of Berlin and Bayreuth. Mme. Gardini has commissioned Harry Robertson to paint the scenic decorations for the performance. This artist came to her attention through a screen which he had designed and painted for use in the appearances of Verna Carega, night club and vaudeville entertainer and artist-pupil of Mme. Gardini.

Summer Session of New York School of Music and Arts

The New York School of Music and Arts (Ralfe Leech Sterner, director) announces the regular summer session for this year, with reduced rates. Pupils may enter at any time for the six or ten weeks' course. This is the thirty-fourth year of the school. A vocal course, piano and organ schedule, violin course and public school music, all are included in the plans for the summer. The dormitories offer ample accommodation to those who contemplate residence in the school.

Gieseking Plays Emperor Concerto With Portland Symphonic Forces

Kayla Mitzel Heard as Soloist—Van Hoogstraten Introduces Symphony by Melvin James Hansen

PORTLAND, ORE.—More than 3,200 Oregonians heard the Portland Symphony Orchestra's all-Beethoven concert. Under Conductor Willem van Hoogstraten, Walter Gieseking, piano soloist, offered the Emperor Concerto, leaving his listeners completely enthralled. Much applause also greeted Dr. van Hoogstraten's presentation of Beethoven's eighth symphony. The Leonore overture No. 3 concluded a big night at the Civic Auditorium.

Other soloists with the organization have been Kayla Mitzel, Canadian violinist, who played Lalo's Spanish Symphony for violin and orchestra, and Harold Gelman, young Portlander, who contributed Mozart's D minor piano concerto. Both concerts drew large and appreciative audiences.

NATIVE WORK PERFORMED

At the orchestra's sixth matinee, Dr. van Hoogstraten programmed Melvin James Hansen's symphony in C, offered for the first time in public. This young composer hails from Chehalis, Wash., and the new opus made a distinct hit.

Featuring its new chorus of 150 juveniles, the Portland Junior Symphony Orchestra (Jacques Gershkovitch, conductor) recently appeared before another large and demonstrative audience at the Auditorium. Well liked numbers included Weber's Oberon overture and Moussorgsky's symphonic poem, A Night on Bald Mountain. Supported by the orchestra, the chorus scored in Glinka's polonaise from A Life for the Tsar. The orchestra, which has a complete instrumentation, numbers 110 boys and girls, and they play without the assistance of professional musicians.

VIENNA CHOIR BOYS SCORE

The Vienna Choir Boys (Hans V. Urbanek, director) received a royal welcome at the Auditorium, singing with organ-like effect. Presented by Martha Reynolds, local manager, the chorus featured Haydn's comic opera, The Apothecary. There was a large audience.

Led by Leon Handzlik, the Portland Civic Band, a new cooperative organization, assisted by the Mendelssohn Club (E. Bruce Knowlton, director) offered an enjoyable program on January 28. Laura Sharp Chilson, manager of the Auditorium, had charge of the concert. J. R. O.

CAROLYN LE FÈVRE

VIOLINIST

Tone of distinctive and individual beauty. None just like it.—*Chicago American.*

Bruch Concerto never played better.—*Chicago Herald & Examiner.*

Her tone charms from the start. Appealing and of exceptional beauty.—*Chicago Tribune.*

Marked technical skill. A splendid tone, smooth and pleasing—unruffled clarity.—*N. Y. Herald Tribune.*

Style, clarity of tone and rhythmical phrasing distinctively her own.—*N. Y. Times.*

She possesses talent of great promise.—*N. Y. American.*

It is easy to be enthusiastic about Miss Le Fèvre.—*N. Y. World-Telegram.*

For her, one may prophesy a great artistic future.—*Berlin Signole.*

Rendering of Bruch Concerto outstanding event.—*Los Angeles Express.*

Electrified her audience with her mature performance.—*Los Angeles Times.*

Management: J. W. COCHRAN, 119 West 57th Street, New York

Music Notes From Coast to Coast

AKRON, OHIO.—One of Akron's outstanding pianists and composers has written in interesting form for two violins and piano. Mary Calvert Triplett, whose compositions have been played over the radio and who devotes much time to writing music, heard a performance of her Romance and Scherzo, played by Mr. and Mrs. Cecil O'Brien, violinists and George Guinter, organist. This performance was given in February at the Methodist Church. Another performance is to be given soon, when this composition will be heard as written.

With the beginning of the second semester, the music department of Akron University is showing an increase in students. John Franklin Stein is head of the voice department; James Campbell, teacher of violin; Professor Elmer Ende, music appreciation and director of the orchestra; Burton Garlinghouse, director of Glee Clubs, and Frank De Leone, teacher of piano.

Estelle Ruth and Kathryn Selzer, two accomplished pianists, gave their first two-piano recital at the Mayflower Hotel recently. They were enthusiastically greeted.

On February 13, Josef and Rosina Lhevinne appeared at Akron Armory in a two-piano recital. The entire program was made up of two-piano numbers, magnificently executed, with the exception of twenty-four Chopin preludes which Mr. Lhevinne played exquisitely. A large audience heard the concert. The Lhevinnes appeared on the Tuesday Musical Club series. K. S. L.

ATLANTA, GA.—Josef Hofmann played in Atlanta on February 1 to music-lovers who had not heard him for many years. His reception and the ovation accorded the performance demonstrated clearly that we hope Hofmann will not wait so long before his next visit.

Eugene Ormandy and the Minneapolis Symphony Orchestra thrilled two large audiences when they returned for their annual appearance under the auspices of the Atlanta Music Club. The Music Club also presented on a morning program Priscilla Loemke, cellist; Isabel Bryan and Elizabeth Morgan, pianists, and in evening musicale, Claire Harper, violinist, on the faculty of Cox College and Helen Boykin, pianist, who has just returned from five years' study in Munich.

On February 4 the Atlanta Woman's Club presented J. Oscar Miller of Chattanooga accompanied by his wife; on February 11 Marion Talley charmed us; on February 18 the Emory Glee Club and Orchestra gave a concert before going on a spring tour; on February 25 the Decatur Woman's Club presented Irene Leftwich, pianist, and Minna Hecker, soprano, in joint recital.

Hugh Hodgson, concert pianist and director of the fine arts department at the University of Georgia, offered a Lenten recital for the benefit of the Woman's Auxiliary of Saint Luke's Church, where he is organist and choir director. Mr. Hodgson left immediately afterward for a series of five lecture-recitals for the Savannah (Ga.) Music Club.

Marvin McDonald presented Maria Jeritza and Walter Gieseking in joint recital on February 15. Mr. McDonald cannot be praised too highly for his choice of artists for the All Star Concert Series. The Monte Carlo Ballet on March 1 will close this series for the season. C. G. O.

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MILLS COLLEGE, CALIFORNIA

BERKELEY, CAL.—The committee on music and drama of the University of California and the Berkeley Musical Association combined in bringing the San Francisco Symphony Orchestra to the Men's Gymnasium in a concert on January 21. Bernardino Molinari conducted and John Charles Thomas, baritone, was soloist. Thomas sang the Verdi aria, Di Provenza from La Traviata and the prologue to I Pagliacci, Leoncavallo. A fine audience of music-lovers packed the house and received Mr. Molinari and Thomas with enthusiasm.

The third number of the Oakland Forum Series was a recital by Nelson Eddy, baritone, on January 15 at the Auditorium Theatre. Good Fellows, Be Merry, from Bach's Peasant Cantata; Largo al factotum from Rossini's Barber of Seville, and Cara Selve, Handel, were traditional offerings that were well received as were his songs in German: Frühlingsnacht, Schumann; Am Ufer des Flusses, Adolf Jensen; Du Bist so Jung, Wolf, and Lied an meinem Sohn, Richard Strauss. His group in English contained two popular favorities of radio popularity: Home on the Range and The Last Round-up. Eddy sang with artistry and his rich full baritone voice won him insistent applause from an audience that packed the hall.

Elizabeth Simpson presented an imposing list of recitalists in her monthly studio program on January 20. Evelyn Ramberg, Mary Robin Steiner, Marjorie Moss, Mildred Turner, Ila Richards and Doris Howard Olsen were heard in such outstanding numbers as concerto in A minor, Schumann; concerto in G major, Beethoven; concerto in A minor, Grieg; E major suite, Bach; E flat sonata, Beethoven; Carnival de Vienne, Schumann; G minor sonata, Schumann; C major sonata, Brahms, and Rhapsodie No. 6, Liszt. A large audience was present and the young artists, many of whom are playing in public concerts, were enthusiastically received.

The Berkeley Violin Club gave its ninth annual Bach program on January 20 at the auditorium of the California School for the Blind. The soloists featured were Claire McClure, organist, Doris Ballard and Glen Halik, violinists. Others on the program were Jean Bailey, pianist, Dr. Francis Carmody, flutist, Doris Hoyt, Winifred Forbes, Jane Richardson, violinists, Ross Roller, violist, Dr. Douglas Wright, bass violist, and Doretha Ulsh, cellist.

The Amphion Club held its annual concert at the Berkeley Women's City Club on January 23. The Bach concerto in D minor was played by Mildred McClure, first violin, Olki Yaffe, second violin, and Peter Hansen, piano. Henri Sheloff, basso, accompanied by Richard Bailey, sang Worship of God in Nature, Beethoven; Am Meer, Schubert, and Ungeduld, Schubert. Mary Robin Steiner, pianist, played the sonata in C major, op. 1, Brahms, and the quintet in C minor, Dohnányi, was played by Mildred McClure, Helen Shutes, Elizabeth Hopkins, Elinor Hoffman and Thelma Olin.

The Twilight Musical at St. Clement's Church on January 20 featured as guest organist E. K. Baldwin, formerly of St. Anne's Church, Lowell, Mass. Mr. Baldwin played a program including selections of Guilmant, Handel, Widor, Cornelius and Mendelssohn.

Mrs. Gilbert Moyle presented in studio recital on January 28 Florence Cortez, mezzo-soprano, Hazel Riggs, soprano, Calvin Wortman, bass-baritone, Edna Richert, soprano, and Roberta Ingram, contralto. Mrs. Courtney Moore accompanied and Alice Snitman, pupil of Mrs. J. I. Del Valle, played a selected group of piano numbers.

Mabel Hill Redfield gave a studio musicale featuring her adult class of piano students with the vocal pupils of Lowell Redfield in a program of instrumental and vocal ensemble numbers from Brahms, Arne and Chaminade. Original compositions of some of the young students proved enjoyable. Among those scheduled to perform were Clare Jarvis, Hilda Hahn, Evelyn Jones, Bess Lake, Marjorie Miller, Bernard Knapp, Gerald Connitt, George Baldwin and Sherwood Lawrence.

A benefit for St. Joseph's parish, an operetta, Jerry of Jericho Road, was given an elaborate production with singers and a ballet. R. J. Garrett was the director and the event was given on two successive evenings, January 19 and 20. M. R.

BUFFALO, N. Y.—The last three concerts of the Buffalo Community Orchestra comprised compositions by German, Italian and Russian composers, the conductor, Theophile Wendt, arranging attractive programs with soloists. German Night featured the appearance of a gifted thirteen-year-old boy violinist, Walter Hagen, son of Hans Hagen, director of the Harugari-Frohsinn Singing Society. Italian Night served to introduce to the Buffalo public Maxine Louise Kisor (Mrs. Theophile Wendt) who proved a pleasant surprise in her Pagliacci scene and aria and a later group of songs. Sacred music and folk-songs were excellently sung by the choir of mixed voices from the Russian Orthodox Church, under the direction of Rev. Ernest Wolkodoff, pastor, on Russian Night. Mrs. Horace Pomeroy, pianist, is to be the next soloist, on All-American Night.

The first in the 1934 series of piano recitals in connection with the movement instituted by Dr. John Erskine in 1931, was given in the Assembly Hall of Denton, Cottier & Daniels, with Guy Maier as guest artist. The pupils, from six to eighteen years of age, showed much talent, and in most cases excellence of training. The teachers represented were Helen Ferguson, Mrs. Grodzinsky, Elsie Stein, Mrs. Paul Schellenberg, Mildred Kelling, Julia Jennings Griffin, Sister Mary Carlino, Leonard Adams, Jane Showerman McLeod and R. Leon Trick. At the conclusion Mr. Maier, in his inimitable manner, played, talked and exhibited slides of Mozart and Salzburg.

Edith Di Bartalo, pianist, recently was engaged to give a recital in Oneonta, for the Woman's Club. She played the Bach prelude and fugue (F sharp major), Mozart's sonata No. 1 in C and Brahms' rhapsody op. 79 No. 1. She also appeared before the Kiwanis and Rotary clubs in Oneonta, gave a recital at Elmira College, and for the Buffalo Museum Twilight Hour with Olive Gould, violinist.

Mrs. John L. Eckel, violinist, and Kurt Paur, pianist, presented a program for the Guild of North Presbyterian Church with much success. One of Mrs. Eckel's talented violin pupils, Iodith Silverman, played for the Choral Club musical program, for the Poetry Society, and was soloist for the Hebrew Choral Club concert.

Donald Bundock, bass-baritone, student of Marvin Burr, sang at the Medina concert for the hospital benefit. His voice has beauty with wide range, coupled with excellence of diction.

Edna Shefline (pupil of Louise Sleep), with Eva Rice, accompanist, was heard by a large audience in Town Club, who were delighted with her opulent voice. A Puccini aria, old Italian and German groups, and songs in English were heartily applauded.

The First Presbyterian Church (Clara Foss Wallace, organist and choir director) offered a program by American composers at a recent vesper service, with Florence Ralston, solo soprano, and a mixed chorus. Miss Ralston, and Hazel Denny, contralto, afforded much pleasure to the Twentieth Century Club members in a program of soli and duets, capably accompanied by Mrs. Wallace at the piano.

De Witt C. Garretson, organist and choir master of St. Paul's Episcopal Cathedral, is giving a series of special musical services at one of which the choir performed for the first time two new motets composed by Mr. Garretson. The choir is to sing at St. James' Episcopal Church in Batavia at a choral service.

The Chromatic Club students' program brought forth a fine array of well prepared vocal and instrumental young people, of various degrees of advancement. The teachers represented were Henry Hoffman, Harriet Spire, Mary Learned, Agnes Stark, Anna Kowalska, Isabelle Stranahan, Otto Hager, Louise Sleep, Jane McLeod, Margaret Barrel, Marguerite Davison and Marvin Burr. Accompanists for the vocalists were Eva Rautenberg, Robert Hufstader, Esther Erftenbeck, Harriet Ritchie, Pauline Minot and Ruth Nichols. L. H. M.

COLUMBUS, O.—So far this season there have been two distinct successes among the many fine concerts brought to Columbus by three different managements. The first, in order, was the brilliant performance of Poldi Mildner, pianist, and the second was the local début of Dr. Artur Rodzinski and the Cleveland Orchestra.

Mildner astonished musicians, veteran concert-goers and the rest of a large audience by her mature equipment, unusual for one so young. She came out on the stage looking like a sweet high-school girl graduate about to perpetrate something by Rachmaninoff in her teacher's spring recital. But the girl soon became a woman, the woman an artist. In her the Lisztian school still lives and piano mastery regains its heroic nineteenth century glamor.

T. CARL WHITMER,

organist and composer of Pittsburgh, Pa., has been presented with the David Bispham Medal by the American Opera Society of Chicago. Dr. Henry T. Moore, president of Skidmore College, Saratoga Springs, N. Y., bestowed the award on Mr. Whitmer at a lecture-recital at the college on February 7.

The Rodzinski début was a gala affair. Never before have we heard the Cleveland men play so well. The new chief has wrought a miracle; the results of his régime, which began only this season, are of such high quality that the orchestra threatens, in our estimation, to become supreme in the Middle West. The program included Brahms' symphony No. 1, Stravinsky's Fire-Bird Suite, the Oberon Overture of Weber and compositions by Albéniz and Moussorgsky. (Concert sponsored by Symphony Club of Central Ohio.)

Albert Spalding recently received an enthusiastic welcome when he gave the third concert of the 1933-34 series at Capital University. Sane and musicianly artist that he is, he delighted his audience by his meticulous finish and refined style. H. G. D.

DES MOINES, IA.—A string quartet program was given at Hoyt Sherman Auditorium on January 30 by four gentlemen of the bow, the Budapest String Quartet, whose members are Josef Roismann and Alexander Schneider, violins; Stephen Ipolyi, viola, and Mischa Schneider, cello. These brilliant artists offered works by Haydn, Ravel and Schubert. Their playing was superb. It was a musicians' program interpreted with a finesse to delight specialists in the tonal profession.

The recent all-Gershwin program at the Shrine Temple attracted a good-sized audience.

The Junior League of Des Moines presented Shan-Kar and his troupe of dancers and musicians at Hoyt Sherman Place on February 14.

The Fortnightly Musical Club (Mrs. Clifford DePuy, president) held its annual Guest Day program on February 16 at B'Nai Jeshuran Temple.

Doris Huff introduced her pupils in a piano recital on February 9.

Grace Clark DeGraff, voice; Ruth Flannery, piano, and Mrs. E. W. Tupper, violin and viola, opened their new studio with a reception for students and friends.

Dorothy Nixon Newell and Lucretia Hayden are owners and teachers of the Universal Studio of Radio and Theatrical Arts here. Miss Newell, a former pupil of Pavley-Oukrainsky and Adolph Bolm, danced for three years with the Chicago Civic Opera Ballet. Lucretia Hayden, artist student of Frantz Proschowski's method as taught at McPhails University, has studied with Lester Spring and other teachers of the Middle West. Besides concert work she has been closely associated with radio singing over a number of stations on sustained programs. H. H.

GRAND RAPIDS, MICH.—The annual Frolic of the Grand Rapids Music Teachers' Association was held in the St. Cecilia Studio. The program consisted of humoresques, grotesques, parodies, medleys, and a "star" pupil demonstration. The participants were Carl Andresch, Katherine Phillips, Henrietta Smith, Sadie Spoelstra, Fannie DeVries, Augusta Rasch Hake, Marguerite Colwell, Alida Vanden-Berge, Helen Baker Rowe, Harold Tower, Eugene Phillips, Harold Bishop, Paul Humiston, William Van Gemert, Chester Berger, Haydn Morgan, Charles Vogan, a string orchestra led by Sherman Tuller, and a ladies' chorus.

The fourth in the series of concerts sponsored by East Congregational Church was a recital by Sigrid Onegin, contralto, accompanied by Herman Reutter, pianist and composer, who also played a Brahms group. Mme. Onegin, who is popular here, graciously added several numbers to her sched-

uled program in response to the enthusiastic applause.

Mrs. Grove Montgomery was chairman of a St. Cecilia recital given by Alida Vanden Berge, pianist, Singing Strings (consisting of Doris Van Ringelesteyn and Donna Slootmaker, violins, Jane Lombard, cello, and Ruth Pellegrom, piano) and the Madrigal Singers (directed by Bertha Bradford Murphy, comprising Mrs. Charles MacDonald, soprano, Mrs. Neal Zoerhof, contralto, Charles MacDonald and Russel Van Koevering, tenors, and Louis McGrath, baritone). The hostesses were Mrs. B. H. Masselink and Mrs. William Van Steenbergen. The Lansing String Quartet (Izler Solomon, first violin; Frances Ayers, second violin; Marie Jameson, viola; Zona Eberly Marshall, cello) furnished a program for the society. Mr. Solomon also played a group of soli with Archie Black at the piano. The chairman was Mrs. C. H. Kutsche and the hostesses were Bertha Kutsche and Mrs. K. W. Dingeman. Mrs. Leo J. Schloss arranged a program presented by Augusta Rasch Hake, pianist, and Mrs. Paul Kempter, contralto, accompanied by Mrs. R. A. Dorman. Hostesses were Mrs. Dorman and Mrs. E. M. Fritz. A morning recital was given by Alice VanderMey Lantinga and Joan Stevens, pianist; Evangeline Maurits, soprano; a trio, Mrs. W. N. Snow and Mrs. B. H. Masselink, sopranos, and Mrs. Van Steenbergen, contralto; Mrs. Dorman and Mrs. Dorothy Pelck McGraw, accompanists. H. B. R.

HOUSTON, TEX.—Barbara Lull was the guest artist for the fourth concert of the season given by the Houston Symphony Orchestra (Frank St. Leger, conductor) at the City Auditorium on February 12. Miss Lull played Max Bruch's violin concerto in G minor. She has alluring tone quality, musical taste and understanding.

Homer Rodeheaver gave one of his typical concerts at the First Methodist Church on January 29.

On April 3 The Houston Civic Opera Company will give Faust in the City Auditorium.

The Tuesday Musical Club, on March 5, will have as its guest artist Sascha Gorodnitzki, pianist.

Mary Porter Vandervoort had the leading rôle in the Houston Little Theatre's production of Once in a Life Time, under the direction of Ceril Delevanti. The incidental music by Jimmie West, Tommy Hudson, Johnnie Starr and Jack Dever gave a splendid touch to the comedy.

Fredell Lack, eleven-year-old violin prodigy, was presented in recital on January 29 at the Houston Public Library auditorium by her teacher Josephine Boudreaux, concertmaster of the Houston Symphony Orchestra. K. B. M.

JOPLIN, MO.—On January 23 the Fine Arts League presented Powell Weaver, Kansas City organist-composer, in the Scottish Rite Temple. His program was performed with fluency and discernment. The high spot was his own composition for organ and piano, in which Mrs. Jay L. Wilder joined him for a technically correct and musical offering. Evelyn Gaugler, capably accompanied by Teresa Davison, gave a group of songs which were well received.

On January 30 Fritz Kreisler competed with a sudden cold snap and the President's Birthday Party. The program was Kreisler throughout in his mastership.

The Sovereign Singers *in toto*, the Madrigal Singers of Baxter, Kan., the Neosho (Mo.) Lyric Club, and the Wednesday Morning Singers and Musical Art Society of Joplin, all women's groups under the direction of Oliver Sovereign, gave their annual concert in Neosho on February 6, which was distinguished by exemplary group singing. Soli were presented by Anna Margaret Bastain, Neosho, and Nina Peel, Joplin, with Glenn Lowe, Joplin, accompanying. Lucille Lane, supervisor of music in the Neosho schools, was guest conductor. John Thompson will conduct a class for piano teachers and advanced students on March 5 and 6, with Mrs. Jay L. Wilder as local manager. Mrs. Wilder is chairman of the program committee of the Fine Arts League, but handled the Kreisler concert as an outside activity. H. D. R.

MIAMI, FLA.—The University of Miami Conservatory presented the Aeolian Chorus (Bertha Foster, director) in its first concert of the season on February 5. This is the thirteenth year that the chorus has been in existence. The guest artists were Margaret Helen Masten, harpist, and Frederick Mulvenny, baritone. Evelyn Plagman Jones at the piano served as accompanist for the entire program. Owing to the recent illness of Miss Foster, Adrienne Lowrie, teacher of voice at the conservatory, ably conducted the chorus.

The Miami Civic Music Association, sponsored by the Miami Music Club (Grace Murray, president), presented Benno Rabinof, violinist, in concert on February 1. The next artist will be José Echániz, pianist, on February 22, and the series will close with Jeannette Vreeland, soprano, on March 15.

The Miami Music Club introduced in one of its weekly meetings recently, Beatrice Hunt, soprano, accompanied by Frances Tarboux, and Marian Berry Taylor, violinist, accompanied by Eleanor Clark Linton. Edna Burnside, pianist and director, presented the operetta, The Lost Necklace, for the club in the Miami Woman's Club Auditorium on February 15. A. F. W.

NEWARK, N. J.—Ruby Mercer, soprano, and Max Panteleieff, baritone, appeared in joint recital on January 18, in the Y.M.-Y.W.H.A. Pop series. Miss Mercer sang Bellini's aria, Qui La Voce. Miss Mercer's delicate soprano contrasted nicely with Mr. Panteleieff's colorful baritone. Sergius Kagen accompanied Miss Mercer, and Boris Jivoff, Mr. Panteleieff.

Making his first Newark appearance in fourteen years, Josef Hofmann, pianist, deeply moved a capacity audience in the Y.M.-Y.W.H.A. Music Series on January 24. The long and exacting program was played with masterful interpretation and a remarkable virility of technic.

The newly organized Community Symphony Orchestra of the Oranges and Maplewood, gave its first concert at Orange High School on January 12 and repeated the program in South Orange on January 20. The orchestra is under the direction of Clarence Wells, supervisor of music in the public schools of Orange. The soloists at both concerts was Samuel Antek, the orchestra's concertmaster, and Gari Shelton, pianist.

The Orpheus Club, choral ensemble, was heard in concert at the Marcus L. Ward Home, Maplewood, on January 30. Under the direction of Frank Kasschau the club opened its forty-sixth season last month. The choristers were assisted by Arthur Cooper, tenor, Lincoln J. Roys, baritone, and Howard Kasschau, pianist.

In its second set of two concerts in this season's series the New Jersey Orchestra, with Rene Pollain conducting, presented Mischa Levitzki, pianist, as soloist. Mr. Levitzki played the Beethoven concerto in C minor, op. 37. The orchestral part of the program included the Haydn Surprise symphony and a concerto by Jean Baptiste Lully. The concerts were presented on February 5 in Montclair, and on February 6 in Orange.

The annual music festival of the united choirs of Rutherford was held on February 6 in the Rutherford High School.

The Belleville Glee Club gave its winter concert on February 7 in the Belleville High School. Frank Scherer conducted.

The Orange Musical Art Society gave the first private concert of its thirty-eighth season on February 5 in the East Orange High School. Dr. Channing Lefebvre conducted. Floyd Townsley, tenor, Mrs. Roy S. Claycomb, soprano, and LaRue Crosson, soprano, were soloists. The accompanist for the society was Grace Bender.

The recital of Myra Hess, pianist, on February 7 at Fuld Hall was an unusual exhibit of virtuosity. Her program, ranging from the French Suite, No. 5 of Bach through the Brahms sonata op. 5 to the Pavane pour une Enfante Defunte, Oiseaux Tristes, and the Alborado del Gracioso of Ravel, was encompassed with rare technic and musical understanding. M. S.-W.

OBERLIN, O.—Richard Crooks had the honor of begining the 1934 recitals at Oberlin. He sang on January 10 before a large audience in Finney Chapel, his fine voice and pleasing personality captivating everyone. Handel, Schubert, Massenet, Donizetti, Morgan and LaForge were represented in the program.

Robert Brink, senior at Oberlin College, gave a song recital on January 12 and was followed in the evening by Professors Johnson and Frazer in a joint recital, violin and cello, assisted by Prof. Mary U. Bennett. The Brahms double concerto was the main work of the evening.

Guiomar Novaes played on January 16 in Finney Chapel. Quoting Professor Upton of the Oberlin Review, "Taken all in all, Miss Novaes' playing is notable for its brilliancy and dash without, however, any trace of superficiality. That she is also master of a pure and simple lyricism was amply evidenced in many exquisite passages in the Bach fantasie and fugue, as well as in the quieter portions of the Liszt sonata and in many of the shorter compositions."

Berkeley Square was presented by the Dramatic Association, under the direction of Frances Nash, dean of the conservatory women. The play was given on January 19 and 20 in Warner Hall and was ably done. Sets were designed and executed by Laurence Higgins of Cleveland.

On January 22 Bruce Banjamin, teacher of voice, sang a program of Lieder. The evening was an artistic success, the program consisting of two groups each of Schumann and Brahms. The accompaniments of Prof. Bennett were, as always, in perfect accord with the soloist, and added much to the beauty of the program.

The Oberlin Conservatory Orchestra, with Prof. Maurice Kessler conducting, played its annual concert on January 23. Its sixty-eight members thrilled the capacity audience with the Beethoven sixth symphony, the Brahms violin concerto (Prof. Raymond Cerf ably played the solo part) and the Prelude and Love-Death from Tristan and Isolde. R. S.

SYRACUSE, N. Y.—If Syracuse music-lovers are to hear as much good music for the rest of this year as they heard in January, there certainly can be no complaints, as we had more concerts and recitals than any one person could comfortably attend.

On January 6 Mrs. Helen Riddell Holcomb of the voice faculty in the College of Fine Arts, gave a recital, with the assistance of an ensemble trio consisting of Grace Weymer, harp; Murray Bernthal, violin, and Paul Schmidtchen, cello. Mrs. Holcomb has appeared in recital in Syracuse any number of times. This program was, without doubt the best she has ever given. She was recalled many times.

On January 9 Maria Jeritza sang a recital in Lincoln Auditorium, under the auspices of the Syracuse Recital Commission. A fairly large audience heard her and all were agreed that the better the song the better Mme. Jeritza sang it. It was generally expected that Jeritza would have on her program several of the operatic airs for which she is noted, but to the surprise of the audience she did not sing one. The six or seven encores consisted largely of light and pleasing songs.

On January 10 the Morning Musicals presented one of its bi-weekly programs by local musicians.

On January 14 the Civic Symphony Orchestra, under the direction of Victor Miller, offered its third program of the season, with Claire Alcee, soprano, as soloist. The orchestra played well, but the definite feature of the program was the singing of Mme. Alcee, who appeared in three operatic numbers to good advantage.

On January 15 the Morning Musicals presented Guiomar Novaes, who proved herself

(*Continued on page 34*)

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Parisian Public Gives Ear to Concert And Stage Music of Great Variety

(*Continued from page* 5)

Fabert (Gaucher), Gilles (Barde), Le Clezio (Pierre), Claverie (Le Catalan), De Leu (Officer), Cambon (Chevrier), and Madlen (Crieur du Jeu). The dancing part of the opera, as important and dramatic as the vocal, was excellently arranged by Leo Staats. Nati Morales and her gypsy dancers in fact held up the progress of the show for a long time, so enthusiastically were they received. The note of Iberian color, vivacity and grace which they introduced into the refinements of the *soirée* gave great delight.

Orchestra Concerts

Lily Krauss, Hungarian pianist, scored a success as soloist with the Paris Symphony Orchestra (Pierre Monteux conducting). Miss Krauss was heard in the Schumann concerto—do you think a lovelier one exists?—which she interpreted with digital skill, feeling for instrumental effect and sense of form. She gave graceful curve to the melodies and played the technical passages neatly and clearly. Monteux provided an exquisite background and on his own was cheered for his masterly readings of fragments from Berlioz' Damnation of Faust, Dukas' L'Apprenti-sorcier, Stravinsky's Fire Bird, and Ravel's luscious Waltz.

The Poulet Orchestra was conducted by the Franco-Italian composer Bozza and played one of his compositions, concerto for violin, viola, cello, and wind instruments. The officiating trio was the Pasquier, just returned from another tour of Holland and who are prime favorites in these parts. They were recalled and in the end received an ovation for their brilliant reading.

The Siohan Orchestra, conducted by Robert Siohan, gave the first performance of Fantaisie concertante for piano and orchestra by Mlle. H. Roget, the composer at the keyboard. The chief qualities of the work are its youthfulness, frank spontaneity, careful avoidance of useless repetition and feeling for pianistic effect, while on the other hand it disclosed too many "influences" to be awarded the palm of originality. Another new work was a concerto for piano and orchestra by Pierre Maillard, brought out by the Pasdeloup Orchestra, Francois Ruhlmann conducting, Mme. Clavius Marius at the piano. It seemed long and the orchestral part was more interesting than the solo.

Ballet Performances

Three evenings of ballet were given in the Théatre des Champs-Elysées in memory of Anna Pavlowa, the proceeds of the sale of the programs going to the charities sponsored by H. I. H. Helen, Grand Duchess of Russia, Princess Nicolas of Greece, and of the Press Associations of Paris. Among the ballets given were Les Sylphides, La Flamme, Le Lac des Cygnes, and many divertissements and among the dancers were Vera Nemtchinova, Anatole Oboukhoff, Lucienne Lamballe, Constantin Tcherkas, and others. The orchestra was the Pasdeloup and it was conducted by Pierre Kolpikoff.

Modern Music

The week also brought forth a deluge of modern music. In the hall of the Russian Conservatory of Paris the following were heard for the first time: Three Preludes for piano by Henri Barraud; strinq quartet in E flat by Arkady Trebinsky; trio for oboe, clarinet and bassoon by Ferroud; songs by Schebaline, Polovinkine and Mossoloff. The Societé Nationale de Musique gave its 549th concert and the first performance of the third string quartet by Louis Durey; Clairieres dans le ciel, six songs by Paul Lacombe on verses by Francis Jammes; Theme, Variations et Final for piano, by Renée Staelenberg; Marines, five songs by Anne-Marie Toutain, verses by Jacques Brulé, and Deux Pièces for piano by Adolphe Piriou. At the Ecole Normale Concerts were heard quartets for orchestra and strings by George Dandelot; Images du vieux Japon, for piano, by Gil Marchex; concerto for two cellos, by Karjinsky; and Rhapsody for trumpet, saxophone, cello and piano, by Marcel Delannoy.

In the Gaveau Hall a concert of music by Jerzy Fitelberg was heard consisting of Quatre Etudes for two pianos; suite for violin and piano; first piano sonata and three Mazurkas for piano; two Romances for violin and piano, and second string quartet. Fitelberg was born in Warsaw on May 20, 1903, son of the Polish orchestra conductor Gregory Fitelberg. He completed his studies in Berlin and his concerto for violin and orchestra was played at the Modern Music Festival in Vienna. At the Triton concert Introduction and Allegro for harp, clarinet and string quartet, by Ravel; Pierrot lunaire, by Schönberg, and Histoire du Soldat, by Stravinsky, were performed.

The foregoing paragraphs represent an enormous bulk of music and if I have not had space to cite the names of the protagonists they will be kind enough not to hold it against me.

The past week witnessed outbursts of the modernity for which this old burg is famous. Musical events run along smoothly for a while, then there is an explosion, then one sits down to contemplate again those ringing words of Puccini—"The composer who shall triumph is the one who will give us twenty measures or so of melody, of good and original melody." After which one likes to reconsider the dictum of Blaze de Bury, for it was he who said, "Musical form has neither duration nor consistence. From one hour to the next, the conditions for success change. That which every one exalted yesterday with all his power and enthusiasm, today causes the simplest school boy to smile. And all that is needed for such revolutions to take place, is the invention of an instrument, the discovery of a new sound in wood or metal, or a new orchestral formula."

What was so striking in the concert of new music (new except for three Mozart arias sung by Mme. Nadia de Clery) given at Salle Pleyel by Pierre Monteux and the Paris Symphony Orchestra was the absence of those surprising tricks and innovations which composers a few years back were telling us must be the salvation of music, and the evident presence of just the very thing which also a few years back used to be sniffed at: namely an effort to write melodically and to reckon with the people who have to do the listening. Let music be brought within the reaches of mind and heart, and renaissance will be upon us.

To return to Monteux' concert. It opened with a suite for orchestra consisting of transcriptions of five pieces from the French suites of Bach, namely Anglaise, Sarabande, Gavotte, Menuet and Gigue. Les Songes is music of a ballet by that name—it is apparent I hope, that space cannot be given to the detailed analysis of all these compositions—music by Milhaud, and which was created in Paris in 1933. It is written for small orchestra and comprises a suite of dances in contrasting moods and manners. Marcel Delannoy's Symphonie was begun in 1932 and finished in 1933. It consists of three condensed movements, allegro, andantino, finale, and is now dynamic, now rhapsodical.. Alfred Casella's concerto for piano, violin, cello and orchestra (Casella, Poltronieri and Bonucci, soloists) is already known in other countries and this was its first performance in France. As in the classical Concerto grosso, the three soloists form a sonorous "mass" in opposition to the orchestra and the fusion of symphonic and virtuoso elements is happy indeed. Henry Barraud's Poeme Symphonique follows no program or literary idea. It is the statement of some condensed ideas, their rather violent development and the construction of a powerful climax. To end up with there was the second orchestra suite from Albert Roussel's ballet Bacchus et Ariane, created at the Paris Opéra in 1931.

Harpsichordist Scores

The Salle Gaveau was full to hear the concert of Marguerite Roesgen-Champion, than whom there is no better musician playing the harpsichord. She personifies charm and distinction, plays the clavecin bewitchingly, writes poetry, digs up and restores much old music and herself writes a lot of new. The concert the other evening revealed a number of composers in pleasant moods, held up to admiration much fine playing and enthused a large audience. The program comprised such seldom-heard works as L'Astree, for two violins, cello and harpsichord, by Couperin; suite in E major, for harpsichord, by Rameau; trio in G, for two violins and cello, by Boccherini; Burlesque, Sarabande, and Prestissimo, by Scarlatti. The second half of the evening was given to the first performance of the following opuses by Mme. Roesgen-Champion: Suite francaise, for harp and flute; Huit Etudes en forme de suite, for harpsichord; concerto for saxophone, bassoon and harpsichord; Poeme, for voice and piano. The interpreters, all warmly applauded and recalled, were Mme. Roesgen-Champion (harpsichord), C. Maveux, L. Fabre (violin), H. Lopes (cello), Francoise Kempf (harp), Jan Merry (flute), M. Mule (saxophone), M. Oubradous (bassoon), and Madeleine Mathieu (soprano).

Other Concerts

Conducting the Pasdeloup Orchestra, Piero Coppola gave a well balanced interpretation of The Pines of Rome by Respighi, Rhapsodie Roumaine by Stan Golestan, and the Schumann B flat symphony. A young pianist, Szpinalski by name, was soloist in the Beethoven fifth concerto in E flat. He played with considerable finger fleetness and technical clarity, but the melody in the slow movement did not sing, and it is in making their instruments sing (or rather in not making them sing) that our young performers, be they fiddlers, pianists, or vocalists, so frequently go on the rocks. With the Colonne Orchestra, conducted by Paul Paray, Etien Pasquier, cellist, won a success as soloist in the Friedemann Bach concerto. Lina d'Acosta, Mexican soprano, assisted by Al. Romans, composer, gave a program of songs which ran the gamut from Bassani and Mozart to Debussy, Fauré, Strauss, the modern Spaniards, and Warren, Dartil, Simons, and others of today.

Brevities

Marie Augusta Beutner was the successful soprano soloist with the Journal Orchestra, conducted by Tomasi. She sang Re Pastore by Mozart and a group of songs by Grieg. A few days before she had appeared with the Concerts Capelle in three Handel arias and a group of Russian songs. Miss Beutner will also give a concert over the Paris radio.

Giovanni dell 'Agnola, Italian pianist, having fulfilled engagements in Hungary and Italy, is in Paris. In March he is to be heard with symphony orchestra in Venice.

Loyonnet and Levy did a concert of Beethoven sonatas for piano and violin.

Simon Barer, pianist, fresh from recent triumphs in London, called at our Paris office. Mr. Barer's two London recitals brought him fifteen English engagements.

Maurice Yvain is writing an operetta, Pif et Paf, on a libretto by Henri Clouzot.

Events in Vienna

(*Continued from page* 5)

The female audience must have something to hum. So Richard Tauber turns to the audience once more.

"It is all over," sings he for the third and last time, causing the sensitive listener to suffer nausea.

High Grade Operetta

There are many good things to be said of the musical structure. Every piece is very pretty, far above the ordinary musical comedy output, quite worthy of Lehar's remarkable melodic gifts. But the great inspiration, those famous *Einfälle* that made The Merry Widow and Gypsy Love immortal, are lacking. The instrumentation is delicate and transparent, hardly a *forte* in the whole score. To accentuate the similarity with Carmen, Lehar uses Spanish and Neapolitan mordents even in his decidedly Viennese waltzes. There is one dramatic situation when Octavio is "torn between love and duty." The scene is in a North African military camp at night, with fifes and snare drums and marching boots in the background. Excellent both vocally and dramatically was the presentation of the title rôle by Jarmila Novotna, of Prague. Not the least noteworthy were the comic couple, Frau Bokor and Herr Zimmermann. In the tantalizingly comic duet in the second scene Frau Bokor mounts up to a high E flat with the ease of a squirrel climbing a tree.

All in all, had this operetta been given in the Theater an der Wien or some other operetta theatre where it belongs, every one but a crank could have boasted of an excellently spent evening. As it is, this world première in the Vienna State Opera turned too many of the audience into cranks.

Schnabel Returns

Artur Schnabel's two Beethoven recitals (in which he played ten sonatas) proved to be a revelation which music students will accept with reverence and piano students with no less than religious awe. The three periods of Beethoven's creation were clearly represented, the early period by the Pathétique and the G major sonata, op. 14, the middle, "sunshine" period by the Waldstein, the op. 31 No. 3 and op. 78, the Pastoral, the op. 28 and op. 90. The last, transcendental period we heard in the lyric masterpieces op. 109 and 110 and the monumental 111.

Schnabel was listened to with that tension which marks the conception of keen and sublime æsthetic enjoyment. His was not an interpretation, rather an explanation of the music in simple, intimate sentences, which caused a sophisticated snob to blush inwardly, an innocent dilettante to exult, and the casual listener who had been dragged to a piano recital by a well-meaning cousin to exclaim: "Well, I think there is something to this piano playing after all."

Schnabel's readings are punctuated. There is a comma, a colon, the shy question mark, the eloquent exclamation mark. He thrills inwardly, neither with thundering dynamics nor with flirting nuances, but with the classical contours of the Beethoven phrase and the spiritual impulse of the Beethoven climax. The former appeared in every movement. With the latter Schnabel was as economical as Beethoven. In the rare instances, as immediately before the recapitulation in the first movement of the Waldstein, one could not help it if the idea flashed through the mind: "This is exactly the way Beethoven's sonatas should sound."

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Anne Bool Makes Operatic Début

Anne Bool, a young soprano from Cleveland, made her operatic début with the San Carlo Grand Opera Company, February 1, at the National Theatre in Washington, D. C.

ANNE BOOL
as Micaela in Carmen.

She sang the rôle of Micaela in Carmen, a performance in which Sydney Rayner, leading tenor of the Opéra-Comique of Paris, was the Don José.

Miss Bool, a graduate of Smith College, where she was prominent in the opera and drama productions during her college years, took up the study of voice and operatic rôles in Cleveland and in New York after her academic studies were completed.

New York Concerts

(*Continued from page* 14)

maninoff, Koreschenko, Taskin and Rimsky-Korsakoff, and English works by Bantock, Warlock, Russell, Manning and Carpenter, in which the singer's excellent diction and appealing presentation earned further encores. Mr. Paxson was a sympathetic accompanist.

Philharmonic Orchestra Sunday afternoon saw a repetition at Carnegie Hall of the Philharmonic Orchestra programs of Thursday and Friday, when Beethoven's symphonies Nos. 8 and 9 formed the bill. Once more Toscanini demonstrated his mastery of the classics and his hold over his orchestra and the enthusiastic auditors. Again some of the applause was also for the Schola Cantorum chorus and the solo quartet, Mmes. Tentoni and Onegin; and Messrs. Althouse and Pinza.

Budapest String Quartet The Budapest String Quartet, in an all-Beethoven program, appeared at Town Hall on Sunday night. Three of the German composer's works for this combination made up the list and offered excellent medium for the group's finely unified tone and identity of interpretative intent.

The members of the ensemble are Josef Roisman, first violin; Alexander Schneider, second violin; Stephen Ipolyi, viola; Mischa Schneider, cellist. Familiar and deservedly popular figures in the American music scene, the quartet sustained their tonal reputation on this occasion. An evening devoted to one composer runs the obvious danger of monotony of material and expressive sequence. These pitfalls were avoided by an excellent choice of works and performances consistently observant of variety of mood and dynamics, of intellectual and emotional content and of instrumental coloring. The audience, a large one, was warmly appreciative and applauded the four players with zeal and spontaneity.

Walter Gieseking Offering a program which held the Partita in A minor, No. 3 of J. S. Bach, three sonatas by Scarlatti, the Brahms F minor sonata, six Schubert Momento musicaux and Debussy's Soirée dans Grenade, Hommage à Rameau, Masques, La Cathédrale engloutie and L'Isle joyeuse, the eminent German pianist Walter Gieseking played to a crowded Carnegie Hall attendance. It is useless to comment further upon the supreme technical and tonal abilities of this outstanding artist, for his gifts have been analyzed so carefully that all devotees of the art know him to be one of the great pianistic geniuses of the age. Mr. Gieseking's approach to his interpretation of the master composers' works is unique and individualistic. With sympathetic simplicity he seems to understand the inherent characters of the composers whose compositions he recreates. Bach is shown as the logical thinker, Scarlatti the emotional Italian of his period, Brahms the troubled man torn between the conflicts in his nature revealing sentimental weakness and mental strength of purpose, and Debussy the ethereal dreamer completely sure of his manner of life. Few pianists go more deeply into the music they play. For usually they are satisfied in making it sound well, be phrased carefully, and express the emotional content of the works.

Mr. Gieseking's audience was markedly enthusiastic in its reception, recalling him repeatedly and demanding many encores.

Virginia Morgan Virginia Morgan, solo harpist and a member of the Morgan Trio, gave her second harp recital in Steinway Hall on Sunday evening. Miss Morgan chose numbers representative mainly of the modern school, but also containing several classic items. As a player she is the possessor of a highly developed and sensitive technic, a sure control of all the resources of her instrument and has an innate poetic sense which colors all her interpretations. A large audience heard her with every evidence of approval.

League of Composers Another of those intimate concerts in which modern works are premiered before an audience of initiates was given at the French Institute by the League of Composers last Sunday night. The program, consisting largely of first performances, included a suite for violin and piano by Jerzy Fitelberg, played by Jacques Gordon and Lee Pattison; nine piano preludes by Juan Jose Castro, performed by the composer; three songs by Virgil Thomson, sung by Theodate Johnson, soprano, with Mr. Thomson at the piano; two dances for two pianos by Miriam Gideon, played by Rebecca Davidson and Harrison Potter; a viola sonata by Mark Brunswick, performed by Mitya Stillman, and a piano sonata written and interpreted by Alexander Steinert.

The music heard was of varied degrees of experimentalism, but all of ultra-modern idiom. The works of the four American composers were of especial interest as showing recent trends among younger native creative figures. Mr. Thomson, whose opera Four Saints in Three Acts is to have a New York hearing, included among his songs one entitled Susie Asado with text in the cryptic manner of Gertrude Stein. While fluent and rhythmically ingenious, there was more of novelty than of depth in this writing. Miriam Gideon, a younger figure, introduced to the New York public, shows definite promise in her two-piano works, which employ contrasted tonalities effectively. Mr. Brunswick's viola sonata, an ambitious composition with some pages of original expression, makes pronounced demands on the performer, which were creditably met by Mr. Stillman. Substantial technical attainments and expressional gifts were marked in the piano sonata of Alexander Steinert, an accomplished young American composer who has studied under a fellowship at the American Academy in Rome. Here is a personality which merits further attention. The suite by Jerzy Fitelberg, Polish composer, superbly played by Messrs. Gordon and Pattison, represents a higher degree of virtuosity and a greater singleness of purpose than much of the other music heard. The preludes by Señor Castro, an Argentinian modernist, are pungently suggestive of the native music of South America and were effectively presented by their creator. The capacity audience was markedly enthusiastic.

Other Concerts

Daniel Wolf, pianist, Barbizon, February 12, evening.

Philip Miller, baritone, Barbizon, February 13, evening.

Max Rosen, violinist, Carnegie Hall, February 14, evening.

The English Cavaliers, Barbizon, February 18, afternoon.

Martha Graham, dancer, Guild Theatre, February 18, evening.

Zimbalist and Golschmann in Cadillac Concert Hour

The weekly concert by the Cadillac Symphony Orchestra, broadcast over WJZ on February 18, was led by Vladimir Golschmann, conductor of the St. Louis Symphony Orchestra, and had Efrem Zimbalist as a distinguished soloist. French and Russian music had considerable representation on the program, which was of unusually attractive nature. Mr. Golschmann began the concert with a stirring reading of Glinka's overture to Russlan and Ludmila, the folk nature of which was brilliantly set forth. Mr. Zimbalist played his own fantasy on airs from Rimsky-Korsakoff's opera Le Coq d'Or, for violin and orchestra, delighting with the clarity and purity of his fine-spun tone and his admirable technical mastery. The ensemble gave Ravel's Pavane pour une infante defunte, the grave measures evoked with touching eloquence, and again under Mr. Golschmann's dynamic leadership interpreted the first movement of César Franck's symphony with impassioned sweep and structural power. The violinist returned after the intermission to play Beethoven's Romance in G and his own Polish Dance with scintillant tone and *bravura* treatment. Applause was so warm from the studio audience that the eminent string master gave an encore with piano accompaniment. The concert closed with the dances from Borodin's Prince Igor, played with abandon and superb tone, under the young Gallic conductor's zestful baton.

R. K.

CONSERVATORIES and SCHOOLS

Cleveland Institute of Music

CLEVELAND.—On February 16, Arthur Loesser spoke on Piano Virtuosi in the Comparative Arts Course at the Cleveland Institute of Music. That evening Mr. Loesser gave a lecture recital at the Cleveland Museum of Art on Music in Crinoline, playing drawing-room pieces that were popular in the '60's. His program included The Dying Poet, The Battle of Prague, The Awakening of the Lion, The Robin's Return.

Ward Lewis, director of the Institute Women's Chorus, presented his singers in The Blessed Damozel of Debussy, over WTAM, February 16. Elizabeth Stoeckler sang the two solo rôles and the Institute Senior Orchestra played under the directorship of Maurice Hewitt, head of the violin department.

Emanuel Rosenberg, member of the voice faculty of the institute, sang the tenor rôle in Haydn's Creation with the Painesville Choral Association, February 13.

On February 21, Marcel Salzinger, head of the voice department of the institute; Carlton Cooley, first viola of the Cleveland Orchestra; and Arthur Loesser, head of the department of ensemble, were heard in a joint recital. Sonatas for viola and piano of Hindemith and Brahms, and a Rhapsodie of Debussy were programmed, and Mr. Salzinger sang compositions of Handel, Wolf, Strauss, Wagner, Donaudy and Rossini.

On February 23, William Henry Taeusch spoke in the Comparative Arts Course on English Prose and Poetry of the Later Nineteenth Century. That evening occurred the monthly students' recital. Christine Canalos, Marian Matousek, Nata Lee Hartnet, Edith Warner, Selma Lando, Lillian Greive, Jeannette Newman and Eugene Bergen played works of Viotti, Bach, Chopin, Mendelssohn, Brahms, Schumann, Rachmaninoff and Saint-Saëns.

N. Y. School of Music and Arts

Five young artists appeared at the February 15 recital at the New York School of Music and Arts (Ralfe Leech Sterner, president). Salme Leiburg showed an expressive voice in a love song, and Elizabeth Udvarnoki sang Lass with the Delicate Air with grace, ending with a clear high B. Joseph Maupin sang Pale Moon (violin obbligato by Luther Sander) with expression and climax. Rocco Giglio played with steady bowing and was later applauded for his *bravura* in Cane Brake Dance. Leo J. Galland, organist, made his début in Guilmant's march in D, playing with accuracy and musical spirit.

Others interpreting the two hours of music included Gertrude Arnold, Katharine Schuhle, Mabel Palenge, Margaret Noonan, Anna DeCew, Frederick Koehler, Harry Steiner, Henry Wattez and Luther Sander, featuring vocal, violin and piano soli. Anna DeCew and Marguerite Sterling furnished sympathetic accompaniments.

F. W. R.

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ADOLPHE DUMONT
MUSICAL DIRECTOR
W. G. N. Chicago Tribune

Music Notes From Coast to Coast

(*Continued from page 31*)

one of the first pianists of this generation. Mme. Novaes has everything necessary for a great pianist—technic, musicianship, and an exceptional sense of interpretation. This recital will be long remembered by the Syracuse music public.

On January 17, the advanced music students of the College of Fine Arts gave a fine recital. In the evening of the same day the local chapter of Sigma Alpha Iota gave their annual concert in the College of Fine Arts auditorium. This too, was a beautiful program well performed.

On January 18 George Gershwin, with his jazz orchestra and James Melton, tenor, packed Lincoln Auditorium to the doors. Mr. Gershwin's Rhapsody in Blue was again the principal feature, and his An American in Paris ran it a close second. The rest of the program had so much sameness about it that it was a bit tiresome.

On January 24 Morning Musicals presented Mary Becker, a graduate of the College of Fine Arts, who for the past few years has been a pupil of Paul Kochanski at the Juilliard Foundation. Variety was added to the program by the appearance of Arnold Goettel, baritone, and Mrs. Holcomb, soprano. Miss Becker played beautifully, and is rapidly making a place for herself as one of the best younger American violinists.

H. L. B.

TERRE HAUTE, IND.—Various musical entertainments were given here during the past several weeks which gave delight to the audiences. Among these were the piano and theory class of the Gerstmeyer, under the direction of Malcome Scott, at the Garfield auditorium. Many fine voices were heard.

The Arthur Jordan Conservatory Choir of Indianapolis, under the direction of Bernard Fitzgerald, gave a delightful program at the Physical Education building. Many of the numbers were composed by Clarence Loomis, who was at the piano.

Marjorie Brunton, English harpist, accompanied by the color organ, gave a pleasing recital at the Indiana State Auditorium, sponsored by the music department and the Sycamore Players.

Terre Haute's new symphony orchestra, with Wilfred Fidlaf, soloist, gave its first concert of the season at the Teachers' College Auditorium. Will H. Bryant was the conductor, and Mrs. David Silverstein the assisting soloist. The program was well attended by local music lovers.

Cavalleria Rusticana will be presented by the music department of the Indiana State Teachers' college at their May Festival, as announced by Prof. Tilson.

M. P. D.

WHITE PLAINS, N. Y.—Uday Shan-Kar and his ensemble was the major musical attraction at the County Center in January. An almost capacity audience expressed interest and enjoyment, both in the dancing and the unusual instruments.

The Sunday evening free series in the Little Theatre was resumed on January 21 with an excellent program by Eleanor Cumings, pianist, and Ernest Tello, tenor. Theresa Tello was the accompanist. Other programs have been given as follows: January 28, William Weeks, basso, with Leomice Hunnewell, accompanist; February 4, Marie Hanley, pianist, Louis Marsh, baritone, Jaffrey Harris, accompanist; February 11, a two-piano recital by Nicolai Mednikoff and Michael Sheyne, director and piano instructor, respectively, of the Westchester Conservatory of Music.

Sergei Rachmaninoff drew a large audience to the Center on February 9.

Yehudi Menuhin was presented in recital by the Wednesday Singing Club of Greenwhich, Conn., on January 15.

Sandor Harmati has been visiting sections of the Festival Chorus and has expressed pleasure at the quality of singing.

Antonio Brico has created considerable interest in her series of Wagnerian lectures which she is delivering before the Contemporary Club.

E. H.

WINNIPEG, CAN.—Nini Theilade, eighteen-year-old Danish solo dancer, who has traveled with the Max Reinhardt productions over Europe in addition to giving her own recitals in its principal cities, made a fine impression when she appeared here in recital as guest artist of the Winnipeg Women's Musical Club on January 8 in the recital hall of the auditorium. Mlle. Theilade creates her own dances from the music of Mozart, Chopin, Debussy and other composers and no one can deny the exquisiteness and unforgettable beauty of the performance.

Faced with an audience of Celebrity Concert proportions, the Winnipeg Symphony Orchestra made its second appearance of the season at the Auditorium on January 14. Commencing with Elgar's three Bavarian dances and concluding with the Tannhäuser overture, the program had as backbone the Schubert Unfinished Symphony in B minor and the Bach concerto in C major. Bernard Naylor was again welcomed and revealed himself as a master of the baton who lifts the orchestra to his own high level of musicianship and efficiency. Marjorie Dillabough and Ross Pratt were chosen to share the piano portions of the Bach opus. Always scholarly and sincere, the performance of these two young pianists was delightful in its delicacy and clarity of outline.

The fourth event of the twenty-second season of Celebrity Concerts directed by Fred M. Gee, was presented on January 22 when John Goss and his London Singers appeared in the Auditorium. The occasion gave opportunity to the large audience to listen to the ensemble's varied and high class collection of old English songs, German and Norwegian Lieder, folk-songs and sea shanties, the musical values of which were preserved throughout.

During January there was much other work of merit to attract and interest members as well as guests in the various activities and performances of the Men's Musical Club, the Women's Musical Club and allied organizations.

A. C.

Press Comments

ANATOL RAPOPORT

Recent press comments from Europe regarding Anatol Rapoport, American pianist, include one from the Provincia del Bolzano: "The twenty-year-old American pianist, Anatol Rapoport, played yesterday afternoon, executing a work with the accompaniment of the orchestra and some solo pieces.

"The pianist's technic is developed to the highest degree, and, considering his age, his ability is astonishing. Especially in the pianissimo his delicacy of touch achieved great effects. He pleased immensely in the B flat minor concerto of Tschaikowsky with orchestra accompaniment, where the piano part was especially prominent and accurately interpreted, also in Gavotte with Variations by Rameau. He had great success in the Etude of Stravinsky and the Suggestion Diabolique of Prokofieff, a piece of great difficulty. Besides the delicacy of La Campanella had great vividness of interpretation, especially in the juxtaposition of the motives in the right hand, which shone clearly out of the mass of precipitating notes. Rapoport had to concede an encore number at the insistence of the audience."

An excerpt from the Alpenzeitung: "The romantic piano concerto of Tschaikowsky followed. Anatol Rapoport beat the talented pianist that we heard some weeks ago by at least as many years as the latter is older. He played the difficult piano concerto in a really masterful way, both in technic and interpretation. Already the introductory chords revealed a pianist of fully ripe power. In the cadenza that followed he gave us a little sample of his technic, and took the *allegro con spirito* with an altogether stormy attack. Excellent was the closing cadenza of the first movement, as beautiful as it is difficult. True, Tschaikowsky remarks that this cadenza could be left out, but we should not like to have missed it. The *andantino semplice* penetrated deeply into the heart, and the *prestissimo* fluttered away like a mysterious flight of ghosts.

"In the last movement, *allegro con fuoco*, Rapoport's brilliant technic celebrated real triumphs, so that a stormy ovation and flowers were his reward. Other solo pieces by Rapoport followed in which the artist could show both his ripe interpretation and, especially in La Campanella, his brilliant technic."

Mr. Rapoport's début in Vienna elicted the following comment from the reviewer of the Neues Weiner Journal: "Let it be said at once, the success that this American-Russian pianist achieved in his concert with orchestra was frankly a sensational one. It seems Anatol Rapoport has fathomed the secret of affecting the audience on a large scale. Moreover he has much courage besides. In his first Vienna appearance he ventured into the Great Hall of the Musikverein and placed three significant piano concerti with orchestra accompaniment on the program, the middle one of the works being the concerto for piano and wind orchestra of Stravinsky, an extremely problematic opus. With the courage of the young artist is allied an especially developed technical resource, by means of which he dispatches the most difficult passages, physically speaking, with bravura and a valiant romantic swing. With an intensity and an inner glow that impressed us as an almost ecstatic devotion, Anatol Rapoport set as his task three tremendous piano concerti of the Slavic literature, Rachmaninoff, Stravinsky and Tschaikowsky."

The Volkszeitung said: "Rapoport is a player with knowledge who is closely familiar with all the aesthetic and technical radiance of every particle of a composition; but besides this he succeeds in expressing powerfully the free, personal element of his playing. He had an unusual success."

The Arbeiterzeitung: "The pianist, Anatol Rapoport, commands a virtuoso technic. He presented the Rachmaninoff concerto somewhat modestly at first, then with more and more certain musical conception. Very beautiful was the effect of his tender, soft touch. The concerto for piano and wind orchestra of Stravinsky was received with much applause. The player proved himself adequate in this difficult work as well."

ROSA TENTONI

Rosa Tentoni, artist pupil of Enrico Rosati of New York, with whom she has been studying for several years, was the soprano soloist with the New York Philharmonic-Symphony Orchestra, under Toscanini, in their recent performances of Beethoven's ninth symphony.

Miss Tentoni's singing was commented upon by Pitts Sanborn in the World-Telegram. He said: "The finale brought forward the remarkable voice of Miss Rosa Tentoni, a young soprano from Minnesota, who had aroused expectations on some less conspicuous occasions of the last year or two. Not in a month of Sundays had the perilous high B in the four-part cadenza been uttered with such firmness, amplitude, and purity of tone."

Olin Downes in the Times: "The quartet was headed by Rosa Tentoni, soprano, who was chosen by Mr. Toscanini for the part she took in the interpretation. She is twenty-two years old, born of Italian parents in the town of Buhl of the Arrowhead country of Minnesota. She has a clear voice, flexible but also dramatic, adequate, as was shown, to the demands of Beethoven's bad vocal writing, and a communicative temperament. It would be interesting to hear her in other circumstances."

Anna Carbone Plays in Recital

The New York League of Business and Professional Women presented Anna Carbone, organist, and Ida Iacapraro, pianist, in a joint recital at the Wanamaker Auditorium, New York, on February 15. Each artist played solo numbers, and the two joined in Demarest's Fantasie for organ and piano and the allegro brillante from G. B. Fontana's concerto for the same combination.

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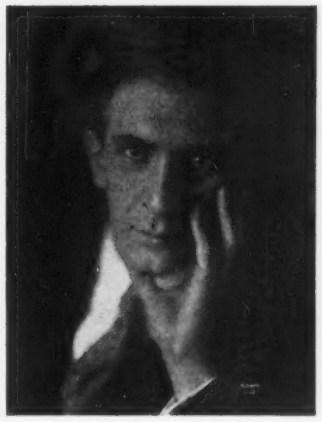
FREDERIC FREEMANTEL

will give a recital of Beethoven songs (sung in English) on the evening of March 4 at Town Hall, New York.

SYLENKA,

Spanish dancer, recently concluded a series of ten performances in seven days in Brussels. These were followed by engagements in Strasbourg, Amsterdam and a projected tour in Germany. (Alban photo.)



PAUL STASSEVITCH

will give a violin and piano recital at Bennington College, Bennington, Vt., on February 26.

ALBERT STOESSEL

will conduct the première of the new opera Helen Retires at the auditorium of the Juilliard School of Music, New York, on February 28. George Antheil has composed the music for this opera, and John Erskine has written the libretto.

THE ELSHUCO TRIO,

Karl Kraeuter, violin, Willem Willeke, cello, and Aurelio Giorni, piano. The group played for the Library of Congress musicale on February 19, over Station WJZ. The same week (February 21) the trio appeared in Hartford, Conn., for the Memnon Club.

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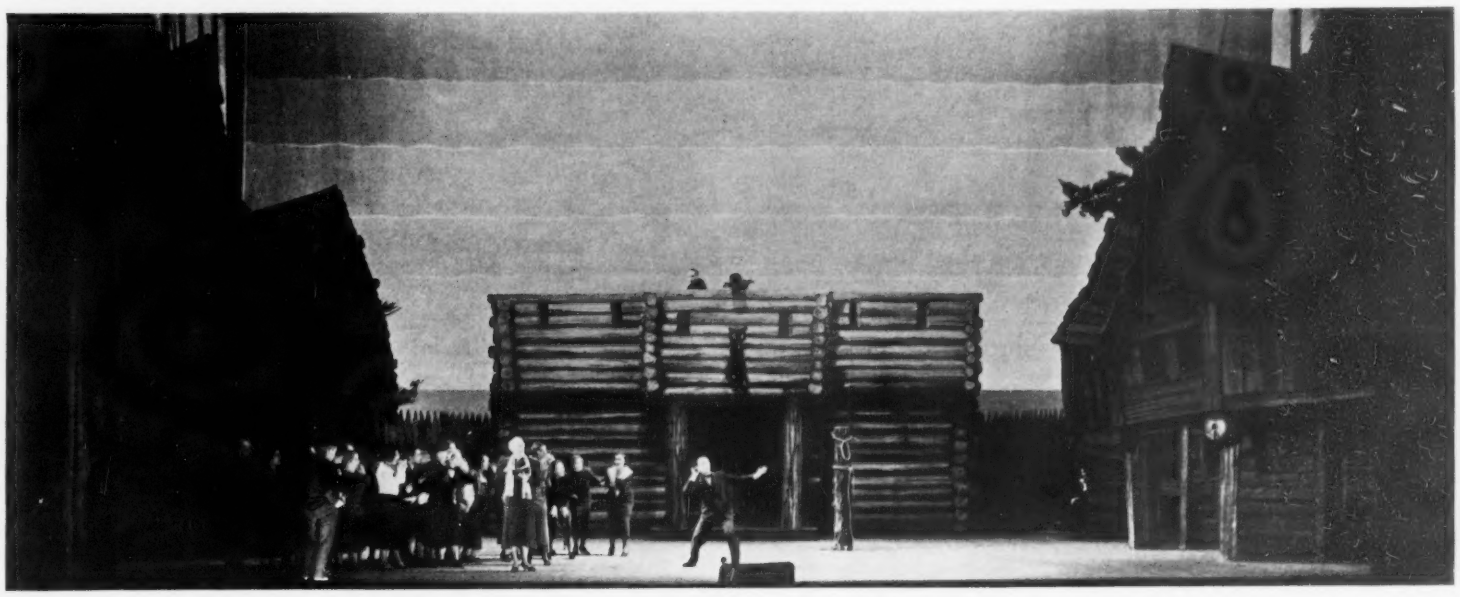
Campaign Fund to raise $500,000 to assure the continuance of the orchestra. From left to right: Mr. Charles Triller, Mr. Marshall Field, Mrs. Christian R. Holmes, Mrs. Vincent Astor, Mrs. Elbridge Gerry Chadwick and Mr. Harry Harkness Flagler.



AN INFORMAL PHOTOGRAPH OF THE FIRST ACT OF MERRY MOUNT,

the opera by Dr. Howard Hanson recently premiered at the Metropolitan. The picture was taken during rehearsal and shows the singers in street costume. (Wide World photo.)

MUSICAL COURIER

Weekly Review of the World's Music

Photo by Ernst Schneider, Berlin

SIGRID ONEGIN

as Lady Macbeth in the Sleepwalking Scene from Verdi's Opera.
Mme. Onegin, Now on Concert Tour, Returns to America Next Season